JULY, 1960
35 Cents

Musical Courier

— Review of the World's Music — Published since 1880 —

- MANAGERS' SYMPOSIUM
- What Price a Musical Career?
- The Singer on Broadway
- Review of Recorded Music

FREDERICK LOEWE

At left, BELEN AMPARAN *takes off for Milan from Idlewild Airport. The Metropolitan Opera mezzo-soprano will vacation in Italy before flying back for opera in Mexico, and appearing at Zagreb, Jugoslavia, in concerts.*

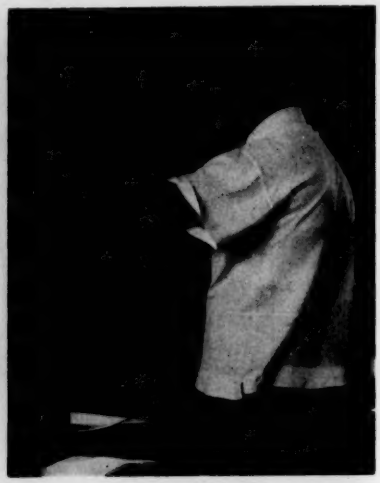
At right, Metropolitan Opera basso LORENZO ALVARY *chats with* DUKE ARTURO PINI DI SAN MINIATO *(left), a fellow passenger, while sailing for Europe. (Wagner-International Photos, Inc.)*

Musicians Trek to Festivals and Holidays as Summer Begins

THE growing diversity of summer activities, since that period of the year has become continuous with the rest of the calendar in music, is shown in a few examples of musicians' travel diaries on this page.

While Europe and other parts of the world still attract many of our artists during the summer months, there is greater diversity of music-making in the United States each year. From symphonic and opera seasons to folk, jazz and popular programs, there is a growing feast of midseason fare.

With the increasing popularity of American artists and ensembles in other parts of the world, this summer also is being marked by tours abroad under the President's Program for International Cultural Exchanges.



Left, rehearsal for "Madama Butterfly" at the Cincinnati Summer Opera with EDITH EVANS, CHARLES ANTHONY, CLIFFORD HARVUOT *and* PHYLLIS CURTIN *on stage; at right, Fausto Cleva, who wielded the baton for the opening night revival of Verdi's "Macbeth" there.*

Two scenes from the recent tour of the EASTMAN STRING QUARTET *in the Middle East. Above, a street in Tangier, Morocco, where the ensemble from Rochester, N. Y., gave a concert during the Government-sponsored tour. Below, the members of the Quartet at Istanbul. L. to r.,* JOHN CELENTANO, FRANCIS BUNDRA, GEORGES MIQUELLE *and* JOSEPH KNITZER.

Left, the winner of the first annual Gretsch award of the International Guitar Festival, held at Greenwood Lake, N. Y., was CHRIS STEVENS, *guitarist.*

Musical Courier

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SALUTE TO MANAGERS

Since this issue is devoted to the field of musical management, we are glad to take this welcome opportunity to pay tribute to these important executives, whose work is so influential in shaping the musical world of our day and has contributed so much to its cultural growth.

Our gratitude goes out to the managerial profession for its great service in bringing the best and most talented artists to the attention of the world.

Since Music is the universal language, it has not only (as the poet said) served to soothe the "savage breast"; it has helped to make and secure peace and goodwill between peoples, or at least a greater understanding.

It is remarkable how music and dances — no matter how different and even bizarre in the eyes of the listener or beholder—carry across a language gap and show the essential humanity and kinship of emotions that binds us all.

• • •

The last few years have seen a remarkable interchange of cultures between countries. American musical plays have had a deep effect on European composers. And some of the European ideas about staging have caused changes in décor here.

For all this, the impresarios can claim an important share of the credit. They are "bearers of culture," or at least senders of the same. May their functions increase in the future, and may the American musical managers, whose contributions have been acknowledged through awards of various sorts, find the scope of their work continually widening.

Let us have more of the fellowship that great Music and great Art can give us!

Lisa Roma Trompeter

In line with its policy of providing a forum for discussion of problems vital to the musical profession, MUSICAL COURIER in this issue publishes a symposium by booking managers on the outstanding factors in their business today. Since various aspects of the musical field interest local managers vitally, this publication hereby extends an invitation for them to lay bare their particular suggestions or "gripes" in letters sent to MUSICAL COURIER. —ED. NOTE

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July, 1960
Eightieth Year

New York City Board Votes to Buy Carnegie For $5,000,000

The future of Carnegie Hall seems assured since the New York City Board of Estimate on June 10 voted unanimously to authorize purchase of the historic building "for a price not to exceed $5,000,000." The City plans to rent the building to a non-profit organization that will give it an annual rental large enough to defray interest and amortization charges on the bonds which will be sold by the municipality in order to make the purchase.

The lessees, the newly-formed Carnegie Hall Corporation, is headed by Frederick W. Richmond as chairman of the board, and it includes a number of prominent figures in music and financial circles. This corporation originally proposed a purchase price of from three to three and a half millions, and this would have placed the necessary annual rental at approximately $265,000. With the price at five millions, the rent for the first year is expected to be about $366,000. However, the amount will be lowered each year by about $6,640, as the total of the bonds issued decreases annually over 30 years. The lease also is expected to contain a clause permitting the City to cancel the arrangement within four years.

A statement issued by Harold Riegleman, attorney for the lessees, hailed the action of the Board of Estimate and paid tribute to officials responsible for the action. "All citizens are indebted to Governor Rockefeller for making this action possible" (by signing an enabling bill passed by the New York State Legislature), he said, "and to Mayor Wagner for moving promptly to use the power given to the city to preserve Carnegie Hall."

According to the Carnegie Hall Corporation counsel, the New York Philharmonic Orchestra, the Boston Symphony and the Philadelphia Orchestra have all agreed to return to Carnegie for the 1960-1 season "and possibly for the 1961-2 season" (presumably if the new concert hall at Lincoln Center for the Performing Arts is not yet ready at that time). The booking of recital dates at the various halls in Carnegie is also proceeding. An increase of ten per cent on the rentals has been decided upon, but the various service charges will remain the same as before. More details on the rental policy of the newly re-activated halls is contained in an article, "What Price a Musical Career?" (See page 7.)

Five New Artists Named For Metropolitan Opera

Five new artists, in addition to those previously announced, have been engaged for the Metropolitan Opera next season. They include Annaliese Rothenberger, lyric soprano, who has sung at the Salzburg, Glyndebourne, Edinburgh and Dublin Festivals, the Vienna and Hamburg State Operas; Dino Formichini, lyric tenor, who won two Italian vocal contests and bowed in Spoleto, also singing at the Rome, Florence, Bologna, Naples and Palermo Operas, the Berlin State Opera, Brussels Monnaie and Paris Opera-Comique; Hermann Prey, Berlin baritone, who in 1952 won a contest staged by the U. S. Armed Forces and made a tour of the U. S., later singing at the Berlin, Hamburg and Vienna Operas, at Salzburg and Glyndebourne; Eberhard Waechter, noted Austrian baritone, who has been a leading singer at the Vienna State Opera, at Covent Garden, Bayreuth and in other houses in Germany, Italy, France and Spain; and Bonaido Giaiotti, bass, who has sung in various Italian opera houses and in 1959 appeared in "Barber of Seville" at the Cincinnati Summer Opera in connection with a cultural exchange of singers between the two countries.

Three Assistant Conductors For N. Y. Philharmonic

The New York Philharmonic has appointed three assistant conductors for the 1960-1961 season: Canadian-born Gregory Millar, Elyakum Shapira from Israel, and Massachusetts-born Russell Stanger. Sponsoring the project financially are the Koussevitzky Foundation, the Leonard Bernstein Foundation, and the New York Philharmonic. The assistant conductors are engaged upon the recommendation of Mr. Bernstein, the music director.

Alvin G. Brush, chairman of the board and chief executive officer of the American Home Products Corporation, and Sampson R. Field, president of Publishers Printing — Rogers Kellogg Corporation, have been elected to the Board of Directors of the New York Philharmonic, it was announced recently by David M. Keiser, President of the Philharmonic.

Sigma Alpha Iota Award is presented to New York Philharmonic Managing Director, GEORGE JUDD, *right, by* MARILYN MARYLAND, *Director of Radio and Television for the musical fraternity, honoring the CBS Network's telecasts of that orchestra's Young People's Concerts. At left is* RICHARD L. LEWINE, *Director of Special Projects for CBS TV Network.*

N. Y. Philharmonic and Union Reach Agreement

The New York Philharmonic and Local 802 of the American Federation of Musicians have reached agreement on a contract for the season of 1960-61, it was announced recently by George Judd, Jr., Managing Director of the Philharmonic, and Al Manuti, President of Local 802.

The new contract calls for a 38-week season, a minimum salary of $180 per week ($190 on tour), increased pension and related benefits, and a reduction in the number of concerts while on tour from six a week to an average of five per week. The minimum salary under the former contract was $170 per week ($180 on tour).

The 38 weeks will include a 28-week New York season, a seven-week tour, one week of paid vacation, and two weeks of post-season activity for which plans will be announced later.

The new contract will become effective with the beginning of the Philharmonic's forthcoming transcontinental tour of 26 cities, beginning Aug. 10 in Atlantic City and ending Sept. 25 in Washington, D. C. Included on the tour will be performances in Hawaii, the Hollywood Bowl, and the Vancouver (B. C.) Festival.

The New York Philharmonic will present three Saturday evening concerts at the Mosque Theatre in Newark next season, it was announced by Felix G. Gerstman, their local producer. Leonard Bernstein will conduct the events on Oct. 15 and on March 11, 1961, and Thomas Schippers will conduct on Feb. 18th, with Leon Fleisher, pianist, as soloist.

Stadium Concerts Seek Fund of $60,000

The Stadium Concerts, under the chairmanship of Mrs. Charles S. Guggenheimer, has appointed a committee to raise a fund of $60,000 for the coming summer series. The entire amount, apart from gate receipts, which is required to underwrite the series is $100,000.

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Castings and Contests

The Ford Foundation has announced a second round of fellowship awards for studies in the creative arts, which will be made in February, 1961. Applications will be accepted prior to Nov. 15, 1960. A leaflet outlining the program may be obtained from: Ford Foundation, Fellowship Program for Studies in the Creative Arts, 477 Madison Ave., New York 22, N. Y.

Recent fellowship awards in its first round were made to Antal Dorati, on a project for development for the contemporary symphonic repertoire of recently discovered Italian baroque musical compositions; to Noah Greenberg, musical director of the New York Pro Musica Antiqua, for development into the contemporary musical repertoire of works in the medieval Coventry cycle; and to Newell Jenkins, musical director of Clarion Concerts, for preparation of 17th and 18th century instrumental and vocal music for contemporary performance. There were 11 other recipients in various phases of art and science.

•

The terms of the 24th Biennial Young Artist Auditions of the National Federation of Music Clubs have been jointly announced by the President of the Federation, Mrs. C. Arthur Bullock, Canton, Pa., and the Young Artist Auditions Chairman, Mrs. Naomi Reynolds, Los Angeles, Cal.

The classifications are man's voice, woman's voice, piano, violin, and chamber music. To the winner in each of these classifications, the Federation gives a $1,000 award, or the option of $1,000 toward expenses of a New York Town Hall debut or an equivalent recital elsewhere.

Supplementary awards include a managerial contract with the National Artists Corporation for at least one winner, with the proviso that he or she shall be a citizen of the United States; a paid solo appearance with the Boston Symphony "Pops" Orchestra under the baton of Arthur Fiedler; a paid solo appearance for one winner at the Transylvania Music Camp or Brevard Musical Festival of the Brevard Music Center., Brevard, N. C.; a paid solo appearance with the Detroit Symphony Orchestra in the summer concert series for one winner; and an audition at the Metropolitan Opera for the winner in voice. Piano or violin entrants must be between 20 and 30 years of age, voice entrants between 23 and 35; and members of chamber music groups between 20 and 35.

The auditions are held first on a state, then on a district level, in the 14 districts into which the Federation is divided, with district winners going to the 31st Biennial Convention of the Federation, April 19 to 26, 1961, in Kansas City, Mo., to participate in semi-finals and finals. All winners will be heard on the convention program. State Auditions will be held between March 1 and 15, 1961; district Auditions not later than March 29, 1961.

Bulletins giving full details of the auditions are available from Mrs. Naomi Reynolds, 2130 Manning Ave., Los Angeles 25, Cal., National Chairman; from the National Federation of Music Clubs Headquarters Office, Suite 900, 410 South Michigan Avenue, Chicago 5, and from the various state chairmen.

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The seventh International Voice Competition in Toulouse, France, will take place at the Théatre du Capitole, Oct. 6 to 11 next. There are first prizes (a Sèvres vase and 5,000 new francs) and second prizes (a cup offered by the City of Paris and 2,000 new francs) in both the men's and the women's sections, also three gold and three silver medals. Winners of first prizes will be engaged to give at least one performance at the Théatre du Capitole, and the names of all prizewinners will be placed on its list of artists called upon for opera or concert performances. The committee for the competition is headed by A. M. Julien, Administrator of the French National Lyric Theatres, as president. Application forms may be secured from Secretariat du Concours International de Chant, Denjon du Capitole, Toulouse, France, and must be returned before Sept. 19, 1960.

•

Vercelli, Italy, will have its 11th International Viotti Competition in Music and Dance from Sept. 26 to Oct. 31, next. This year there are several divisions: the singers' contests take place from Sept. 26 to Oct. 2; those for string quartets from Oct. 2 to 6; for the dance from Oct. 5 to 9; for piano Oct. 9 to 16; for the Chopin Piano Prize from Oct. 18 to 26; and for composition from Oct. 20 to 31. Last dates for entry into the singing, quartet, piano and dance contests is Sept. 8 next, and for composition, Sept. 30. The total prizes amount to five million lire. Address: Società del Quartetto, Casella Postale 127, Vercelli, Italy.

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The Ventnor (N. J.) Festival Youth Orchestra, conducted by Abba Bogin, which will take part in the festival there from Aug. 2 to 23, under the management of Mrs. Samuel Winett, has announced that it will hold auditions for musicians up to 26 years of age who wish to join the ensemble. These auditions will take place on the Ventnor Pier, on July 17 or 18 at 7 p.m. Mr. Bogin has been chosen as the new conductor this season. Sidney Polivnick, formerly supervisor of music in the Atlantic City schools, will again be the assistant conductor. As an additional incentive this year, the program will offer studies in advanced chamber ensemble work to a limited few who prove qualified. For further information, address: Ventnor Festival Youth Orchestra, Box 3116, Margate, N. J., or phone Atlantic City 2-8865 or 2-8630.

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The second biennial competition for the Rudolph Ganz Midwest Award for Pianists is scheduled for 1961, with the preliminary contests in March of that year and the finals in April, at which three finalists will compete. The first prize winner will receive $1,000; a recital in Orchestral Hall, Chicago; a Saturday evening appearance with the Chicago Symphony in season 1961-62; an appearance in the 1962 Grant Park Symphony Concerts in Chicago; and a Sunday afternoon appearance with the St. Louis Symphony in season 1961-62. The second prize consists of $300, and the third prize, $100. To be eligible, an applicant must have (1) studied music in a midwestern state (Illinois, Indiana, Iowa, Kansas, Michigan, Minnesota, Missouri, Nebraska or Wyoming) at a school or department of music or under a private teacher for a period or periods equal to two full academic years at any time prior to the competition; (2) must have attained the age of 18 and be under 32 years on March 1, 1961; and (3) must have been accepted as a competitor by the Executive Committee of the Board of Trustees of the Rudolph Ganz Midwest Award for Pianists. Application blanks may be had by writing to Room 650, 220 S. Michigan Ave., Chicago 4, Ill.

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The National Ass'n. of Teachers of Singing, Inc., announces its sixth annual Singer of the Year and Scholarship Auditions. These are open to all singers who are over 21 years of age and not yet 36 (with allowance for time spent in the military service of the U. S.) and who have studied with a teacher-member of NATS for at least a year before entry into the competition. An applicant must enter the local or regional competition nearest his permanent residence or place where he is studying. The winner of a regional contest must agree to compete in the national auditions. A typewritten copy of the repertoire memorized by the contestant (which must conform with the plan set forth in a brochure of NATS) must be submitted. In addition to being named "Singer of the Year," the first winner will receive $1,000. Questionnaires and applications must be sent to the nearest regional auditions chairman, with entry fee of $10. National auditions take place at Dallas, Tex., Dec. 29 next. For other details: address the nearest regional auditions chairman, who are: Eastern, Marshall Bryant, 716 Stevens Ave., Portland, Me.; Southeastern, Virginia W. Linney, Appalachian State Teachers College, Boone, N. C.; Central, Weldon Whitlock, 393 No. Euclid Ave., St. Louis 8, Mo.; Southern, G. Frederick Holler, Daughin Way Methodist Church, Mobile, Ala.; Northern, C. Robert Larson, Wartburg College, Waverly, Ia.; Southwestern, Wendell Osborn, Southwestern University, Georgetown, Tex.; Northwestern, Melvin H. Geist, Willamette College of Music, Salem, Ore.; and California-Western (including Hawaii), Elizabeth Wills, 1235 Montgomery, San Francisco 11, Cal.

DIANA STEINER
Violinist, winner of 1959 National Federation of Music Clubs Young Artist Award; W. W. Naumburg award of N. Y. Town Hall debut, Friday Morning Music Club of Washington, D. C.
Address: 737 Revere Road, Yeadon, Penna.

EDNA WILLIAMS
Soprano
1959 winner of the
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WHAT PRICE A CAREER IN MUSIC?

By RUSSELL KERR

WHAT—besides talent—does it take to get a musical career on the road? The professional framework has expanded very much in recent years, and the machinery for launching young artists has also grown more complex. There are many more foundations and prize awards than there were even a decade ago, and this is a positive factor. But somewhere the money must be found to provide teaching, coaching, the launching into professional life—and during the training period the costs of living, which also have grown greatly in recent years.

Omitting the actual living costs, which may average $2500 annually in New York for the more modest kind of living, or much more if luxury is sought, a period of advanced instruction and coaching is necessary. For this the aspirant must pay at least $10 to $25 an hour twice or three times a week. (A daily lesson is more desirable in many cases.) Scholarships, of course, are frequently available.

The best artists continue such coaching even after they have achieved renown. In the case of opera and concert singers each role or program must be carefully prepared. There are often opportunities for jobs in choruses and church choirs, and occasionally on radio or television, to tide one over the early years of training.

■ Most young artists must first establish their standing by means of a New York recital, and by this means, to get newspaper reviews as favorable as it is possible to achieve. As a concert debut is a costly business, the aspirant should be extremely well prepared. In fact, it would be best to postpone the New York recital until some "breaking in" has been achieved through appearances in other places. Just as musical and dramatic shows almost invariably take some time in smoothing out rough places on the road, and new naval vessels first undertake a "shakedown" cruise, so recitalists in recent years have given their debut programs a try-out before a college or other audience including some of the artist's mentors.

Applications for the use of a concert hall must be made in writing, and this application must state the day and time when it is desired, the kind of program that will be given, and the sponsoring group or organization in the case of benefit events. Since the applications are usually honored in the order of receipt, it is important to get the application in as early as possible. A year in advance is rather the rule than the exception.

When one leases a hall, the management of the auditorium requires a deposit of approximately $150 to clinch the bargain. The balance must be paid at least 24 hours before the recital. In case of a cancellation, the hall management must be notified long enough in advance so that it can re-rent the hall. If not, the artist is liable for the entire rental.

■ The fate of Carnegie Hall for a time hung in the balance. But the City has been authorized by the Board of Estimate to buy the building for five millions and lease it to a newly-created Carnegie Hall Corporation, of which the board chairman is Frederick W. Richmond. The latter corporation is now leasing the various halls in the building for next season, and already has hundreds of bookings, according to Mrs. Claire Feit. The orchestras which were accustomed to play there in the past will remain, in most cases, since Hunter College has graciously agreed to release them from their bookings previously entered into for next season there. Booking requests may be addressed to the Carnegie Hall Corporation, 743 Fifth Ave., New York, 'phone PL 3-8415.

The rates of renting Carnegie's various halls will be increased ten per cent for the coming season, but service charges will remain as before. Thus, the large hall will rent for $825 for evenings; $660 for 5:30 weekend dates; $495 for weekday afternoons and $330 for mornings. Service charge includes $224 for personnel, $120 for box-office service, and $40 for liability insurance coverage.

Carnegie Recital Hall (seating 299) will rent for $132 evenings, and Saturday, Sunday and holiday matinees; $66 for weekday matinees; $99 for Saturday and Sunday 5:30 dates; $66 for weekday 5:30 dates and for Saturday Sunday and holiday mornings; and $44 for weekday mornings. Charges for additional facilities (as required) are: personnel, $21; box-office, $12.50; tickets, approximately $11.85; poster, approximately $10; additional rehearsals, per hour, $10; and auditions per hour, $10. There is a charge of $50 for commercial broadcasting and/or televising. Recording facilities are available, for which the charge is $25 a session. Overtime costs $10 an hour. In addition to Carnegie Hall proper and the Recital Hall, the building also contains a Chapter Hall, which is smaller than the Recital Hall.

The rates for renting Town Hall in the peak period from Oct. 1 to May 31 are: $600 for all evenings, Saturday and Sunday matinees. For the 5:30 periods (which have a shorter time lease, 5:30 to 7 p.m.) the rental is $300 on Saturdays and Sundays and $200 Mondays through Fridays, the latter being much less popular. Weekday matinees are $300; morning periods (seldom used for recitals but often for other programs), $175; and midnight sessions (usually taken for jazz and similar events), $600. For June through September there is a considerable reduction in rates—some-

(*Continued on page 35*)

STEPS TO A CAREER

1. **Coaching and training until the requisite professional stage is reached.**
2. **Introduction to the musical world, usually through a New York debut recital.**
3. **Finding the best time and most propitious program for this launching.**
4. **Securing a concert hall and (unless one is a pianist) the aid of an accompanist. The help of a recital management may also be useful.**

FREDERICK LOEWE

(Photograph by Karsh.)

On the Cover

Frederick Loewe, Composer, Tells of His Musical Ideals and Plans

IN a quiet penthouse garden in the heart of New York City, Frederick Loewe paused for a few moments to talk about his compositions. A grand piano in his studio was covered with scores. And on the piano rack, neatly typed, were the lyrics by Alan Jay Lerner. They, together with the melodies of Frederick Loewe might soon swirl from loudspeakers around the world.

A new musical on the grand scale was brewing. Involved in the production were hundreds of people—singers, dancers, directors, technical men, designers, and a modest matter of financial investment involving a half-million or more.

But the composer sat calmly in his garden, informally attired in a sport shirt, and seemed to be enjoying a moment of relaxation. For a very short time, however; for soon he would be back on the job—a fairly colossal one. His publisher had just hurried away, all smiles, after hearing him play some of the numbers.

Loewe frowned at a shrub in a flower box, then got up and replaced a cushion on another iron settee. "I never can figure out where this one belongs. It's like finding the right place for a song. . . . Oh yes, I'm busy, as you see. Tomorrow we begin auditions for singing choruses, and there will be, of course, dancing ones too. We shall continue to write—re-write, et cetera, up to the very day of the opening in New York."

"No doubt a complicated business," we hazarded.

"Yes, the American musical today *is* a very complex art-form. As I see it, it's a development of many other forms including opera, operetta, *mélodrame,* and the ballet. All of these elements combined to serve a story, have created a new art-form that is one of the major contributions in the theatre of the last 50 years.

"In a great American musical the intricacy and especially the variety of 'orchestration' is quite different to that of almost any other stage work. It includes elements of practically every form of musical expression, even the *sprechstimme,* or song-speech in comedic form, which we used successfully in 'My Fair Lady.' Musical numbers are introduced at times, sometimes interrupted and occasionally accompanied or alternated with speaking lines, always blended in a subtle balance.

"The main requirement is to win the audience emotionally and in a direct and sincere way—to make them laugh and cry. Sentiment is a strong and necessary ingredient, but in a direct and convincing form. Audiences nowadays are quick to detect anything false or 'phony,' and will not listen to things that were cloying but very common in musicals of the older days."

■ Loewe—whose "My Fair Lady" and "Brigadoon" are world staples on the musical stages of several continents—looked very much the New Yorker, comfortably bronzed, and apparently indigenous. But he is not a product of the teeming sidewalks of New York. He was born in Berlin some fifty-odd years ago and had his first taste of the musical theatre backstage.

"My father was a famous operetta tenor in Vienna, and I grew up in the tradition of the great musicals of that time. I learned a lot—particularly that, no matter how inspired the music may be, the stage musical must never be solemn. It must have an underlying gaiety or it dies."

Mr. Loewe had a classical musical education. His earliest ambition was to be a concert pianist. He studied at the Stern Conservatory in Berlin and won the Hollaender Medal in 1922. He also studied Bach with Ferruccio Busoni, counterpoint with Professor Wilhelm Klatte, and Beethoven with Eugen d'Albert. It was in the capacity of pianist that he came to the United States, and gave recitals in New York. But he was pulled in two directions. Early in his career he composed a popular song, 'Kathrine,' which became a hit and was heard all over Europe. He then spent what he now calls his "hungry" years in America learning a great deal about life, the human heart—and, not least important, every form and nuance of English speech. He was ready when the opportunity came to compose musical shows, with Alan Jay Lerner as the author and lyricist.

Their first try was a musical called "What's Up?" It was, frankly, a "flop," lasting only two months. But they were learning in the process. Their second work, "The Day Before Spring," was their first taste of success. Then came "Brigadoon," on a Scottish theme, which is still an international hit and is one of the most continuously performed musicals of the day. They next did "Paint Your Wagon," with a setting in the Far West of another day, and finally "My Fair Lady," the greatest international success of modern times, now playing in nine capitals throughout the world.

For a time they turned to the films. "Gigi" won 9 Oscars and the album is the largest-selling one especially composed for a film.

Of course, the fact that their special L & L album containing highlights from four of their shows uses such eminent singers as Jan Peerce, Robert Merrill and others has not hurt its sales.

■ We asked him for a few words about their new production, of which he was reluctant to tell too much. "One can always take the edge off the story. But, briefly, it's titled 'Camelot' and is a romantic comedy of King Arthur's Court and the Round Table, of Launcelot and Guinevere and their love."

Asked whether such a work took historic musical research, Loewe said, "Not really, and for a very good reason. No music exists from this time, and I have a feeling that so-called 'obsolete' instruments have a good reason for being so. After all, one can always give the effect of one in the modern orchestra.

"The important thing, as I see it, consists in creating something that suggests the era, rather than boring an audience with authenticity. And," he added, "you must be careful, for if you concentrate too hard on research, authenticity gets in the way of effect. We try for the perfect marriage of authenticity and effect. And, of course, over the years you try to develop a sense of style."

We left Frederick Loewe with the impression of a musician who is both thoroughly trained and highly imaginative and who has the vision and originality to create new musical forms that are the delight of audiences throughout the world. RUSSELL KERR

THE SINGER ON BROADWAY

By LEHMAN ENGEL

THE place of the singer in the Broadway musical show is a curious and ever-changing one. Historically—until about 1920—leading-role singers had well-trained legitimate voices and the music they sang belonged to the artificial operetta category, imitative of older European models. The ensemble generally both sang and danced and was required to do neither with any great skill. Pulchritude and vivacity were the order of the day.

But, beginning with Rodgers' and Hammerstein's "Oklahoma," a significant change got underway. The book or libretto became more literate than before, the characters more "real," and suddenly the accent in casting shifted from singing (in the *bel canto* sense) to acting. Songs had to be "delivered," rather than sung; but above all, the performer—voice or no voice—now has to act.

In the ensemble another change has taken place. There are *two* groups instead of one. Singers have really to sing well for almost the first time, and they are often given complex musical arrangements to learn. Dancers have to know a variety of techniques superbly and are given choreography of high stature to perform in.

During this general period many American musical shows have become "Standards" in world music-theatre literature. Besides "Oklahoma," I might list "Showboat" (a predecessor), "Carousel," "Brigadoon," "My Fair Lady," "The King and I," "Fanny," "Annie Get Your Gun," "South Pacific," "Most Happy Fella," "Knickerbocker Holiday," "Bells Are Ringing," and a formidable list of others. While there is an occasional role for a "real" singer in many of these shows, acting is of first importance in forming a cast.

The late Ezio Pinza was a star in both "South Pacific" and "Fanny." He was not only a great singer but always an extraordinary actor. He was one of the few exceptions among opera singers. Lotte Lehmann and the late Grace Moore also understood acting in the best sense of the word. Among singers who went from musical shows to opera were John Charles Thomas and Edward Johnson.

■ At this point, I should like to offer some personal observations and opinions with some potentially helpful suggestions. In today's theatre everyone studies and continues to study. Singers study acting and dancing seriously as well as singing. Dancers study acting and singing. Actors study singing and dancing. This is a relatively new movement in America. In Europe nearly all theatre people have grown up learning and experiencing all three techniques.

Among singers, strictly speaking, there is a frequent misconception of what theatre directors call "acting." Many singers feel that they have encompassed the necessary requirements when they have worked for a time with a so-called acting "coach" (usually for the setting of particular operatic roles). From this limited kind of training the singer would have to be a rare genius to be able to act in any true sense. After all, if one wanted to play the piano he would expect to spend a protracted period of time at scales and exercises. These would enable him eventually to play nearly any piano composition. With singing, there is a similar road to hew.

■ Somehow there is a peculiar notion, among many people who ought to be better informed, that anyone can act by merely memorizing the lines and being directed as to where to walk, sit, stand and exit. Nothing is farther from the truth. Anyone who wants to act or play the piano, or dance or sing has to submit to a fairly long-range program of technical exercises. Like dance-studies, acting lessons are best accomplished for the individual in group participation. Acting is communication and contact with other people. To work at it privately is to miss one of the obvious advantages.

But the lack of a true knowledge of acting is not the only limitation of most singers who seem as a clan to devote all possible time to vocal production and languages. There are usually several other serious deficiencies. These include a fluent ability to move well and, strange to say, a "natural" speaking voice and good *singing* English diction!

■ The casting of all shows is a kind of community operation. The stage director, choreographer, musical director, author, composer, and lyricist all confer on all final choices of cast, and usually with the producer's approval. Each of these knowledgeable people needs the proper "raw material" if he is to be able to get the desired results. Each, therefore, is sharply self-protective in rejecting a poor voice (the composer and musical director's province), poor singing diction (the lyricist's), poor sense of movement (the choreographer's) and poor acting (the stage director's). How often have I been enthusiastic about a voice only to hear the choreographer seated next to me moan loudly after watching the singer merely *walk* across the stage!

The best careers are open only to those singers who can dance and act well. There is no faking these latter qualities. Our public is so accustomed to no-voice "singing" on TV, radio, and recordings that there is no longer much shock on finding it also in the theatre, provided the rest of the illusion—beauty, grace, and a convincing acting performance—is present.

LEHMAN ENGEL

■ Now about the *speaking* voice of singers (as a class) and the English diction. Actors and dancers — when they speak on the stage — generally give the effect of normal, everyday conversational sound. Singers, on the other hand, tend to pitch their speaking voices artificially so that the sound seems to result in an aria without the proper melody. There is false grandeur where simplicity is indicated, a singing-like cadence where perhaps flatness is desired, a roulade of varying pitches, where the correct single pitch is more expressive. When the average singer opens his mouth to do a speaking audition, the "singerish" label flies out of his mouth. And this is death.

About diction. I feel certain that when this is faulty, the fact is due entirely to incorrect teaching. Common examples include "theenk" for "think," "hoop" for "hope," "thenk" for "thank," "hahve" for "have," etc., ad infinitum (vowel distortions), and frequently a curious omission of all first and final consonants, so that all words become elided into one ghastly, indistinguishable and unacceptable tapestry. And this, especially in the theatre, is also death.

It is my considered opinion that if singers are aware of these obstacles due to incomplete training, there is no reason in the world why they cannot be overcome. But the doing away with them must be regarded as seriously as was the original one of learning to sing properly. It can be done and must be done if there are to be good and lasting theatre, TV spectacular, and movie careers. These fuller accomplishments would also benefit opera, which once could boast Chaliapin, Pinza, Lehmann and Garden. This was opera but it was also theatre—which is as it ought to be.

■ Finally—and gratuitously—a word of historic blame. It has often occurred to me that when American

musical shows finally became adult, departing from childish knights-in-armor and fairy-tale princesses, and turning instead to libretti based on first-class plays ("Pygmalion," "Green Grow the Lilacs," "Lilliom," etc.)—when this momentous event finally happened, the character of the music changed in order to be in keeping with real-life people and ideas, which were then finally represented on the stage.

Then for the portrayal of these people, actors were essential. And this is my point! Had there been available in that sudden moment an entire "school" of first-class American singing-actors (there were a very few individuals), the entire course of Broadway composing might also have been something else, perhaps sometimes musically more solid. The blame, I feel, belongs to those who prepared most singers badly for careers that are no longer available in quantity, and at the same time lacked the foresight to see what a new era really had to offer.

The Broadway musical theatre is in dire need of real singers who can satisfy the accompanying theatrical requirements. In my opinion, it is eminently worth every singer's complete time and energy to be able to fulfill these requirements. Anything less is futile. The fulfillment must spell success.

Kabuki Players Open Short American Tour

The Grand Kabuki of Tokyo arrived in New York on May 28. This dramatic company opened its first American visit with a series of performances of traditional Kabuki performances of Japanese dramas at the City Center from June 2 to 22. A feature was head-phone system, that may be rented for a moderate fee at each performance, and will give a summary of the action in English.

The company is scheduled to appear at the Greek Theatre in Los Angeles, June 27 through July 10, and will end its tour with appearances at the San Francisco Opera House, July 12 to 16.

Bori Will Establishes Foundation for Artists

The will of the late Lucrezia Bori contained provisions for establisheng a foundation to assist needy artists and aid the orphans in Spain. She stipulated that the original directors of the foundation should include George S. Moore, treasurer of the Metropolitan Opera Association; Luigi Lucioni, and her secretary, Jennie Grazzini. The singer left to the Metropolitan a valuable diamond pin given her at her farewell performance. During her lifetime, she also created trusts to aid the Red Cross, the Juilliard School of Music, and the Bagby Music Lovers Foundation, Inc.

Artists' Log

Irene Jordan, on May 16, appeared for the first time in the title role of Delibes' "Lakmé" at Stephens College in Columbia, Mo. Another Jordan "first" occurs when she appears for the first time as Cio-Cio-San in a production of "Madama Butterfly," eight times during the week of July 31 for the St. Louis Municipal Opera under the direction of Edwin McArthur. . . .

Dr. Clarence Dickinson, noted organist and composer, concluded his more than 50-year incumbency of the post of organist and choirmaster of Brick Church, New York, on June 12; he will be succeeded by **Dr. T. Charles Lee,** a former student of his, also known as conductor of choruses. . . .

Kathy Miller, soprano, has been signed to sing the role of Mimi in the Opera Guide Theatre's presentation of Leoncavallo's "La Boheme" on Oct. 22, at Columbia University. This is said to be only the second time this opera has been given in New York. . . . Off to Europe for business and pleasure are **Thea Dispeker,** until mid-August, and **Herbert Barrett** for six weeks. . . . **Helen Alexander,** soprano, recently left Manhattan for a prolonged vacation. . . .

Returning to his native Japan with his American wife and two Nisei children, **Toshiya Eto,** noted violinist, will play 25 recitals this summer throughout the empire, appearing also in concerts, broadcasts and telecasts with the Japan Philharmonic and NHK Symphony before returning in October for a busy 1960-61 U. S. season. . . .

Ellabelle Davis, American soprano, was invited to give a recital in Caracas, Venezuela on April 23, under the auspices of the Inter-American Association for Democracy and Freedom. An audience of several hundred leaders of all the American republics were invited to this concert, which was part of the second Inter-American Conference held there. . . .

The first harpsichordist to be invited to appear at the Spoleto Festival of Two Worlds is **Paul Wolfe,** the American artist. He sailed recently to appear there in the world premiere of a Chamber Concerto written for him by the American composer **Louie White.** . . .

Roberta Peters has just concluded a highly successful tour of Russia. Despite the tension resulting from the summit crisis, she won one of the greatest triumphs ever accorded a visiting artist in the Soviet Union, according to dispatches received from Moscow. Miss Peters sang also in Leningrad, Tbilisi, Erevan and Baku. She portrayed her first "La Sonnambula" at the Cincinnati Summer Opera on June 25, and appears in a concert at Chautaugua on Aug. 27, among other summer dates. . . .

Pianists **Yaltah Menuhin** and **Joel Ryce** were married in Sterling, Ill., on June 11, prior to leaving for concerts abroad, and a European honeymoon. This will include visits with the bride's brother and sister, violin virtuoso Yehudi, and pianist Hephzibah, in Switzerland and England. Mr. Ryce will open his fifth European tour with a London recital on Oct. 2. . . .

Elisabeth Carron, lyric soprano of the New York City Opera Company, sang the role of Cio-Cio-San in "Madame Butterfly" on June 25, in the inaugural season of the Caracas Opera Festival, produced by the Sociedad Opera de Caracas, Venezuela. On this occasion she used her maiden name of Elisabetta Cardonna. In November, after her Fall season at the City Center, she will sing Liu in "Turandot" with the Houston Grand Opera Association.

Arthur Fiedler invited pianist **Eugene List** to be his guest with the Boston Pops in an all-Gershwin program at Symphony Hall, Boston, on June 26. The proceeds benefitted the Orchestra's Pension Fund, and the program was in honor of the Boston Symphony Orchestra, which returned several days before from its eight-week tour of the Far East.

Sidney Harth, concertmaster of the Chicago Symphony Orchestra, will give a recital on Aug. 25 in the Summer Concert Series at Deep River, Connecticut. . . . **Alirio Diaz,** guitarist, is presently on a concert tour in Mexico. . . . After a highly successful season at La Scala in Milan, Trieste, and Bologna, **Gloria Lane** flew back to America to give a performance of "Carmen" in Boston on May 15. In June Miss Lane will sing several performances of "Carmen" and Amneris in "Aida" with the Cincinnati Summer Opera Company. Her "Carmen" performances will be conducted by Samuel Krachmalnick, who will also lead performances of "Peter Grimes."

Tenors **Nicola Monti** and **Jan Peerce** have been added to the San Francisco Opera roster for 1960 by General Director Kurt Herbert Adler, who also announced the return of baritone **Frank Guarrera.** . . .

Van Cliburn returned to Moscow recently and had a trumphal reception in a series of concerts; he also was to appear in Leningrad, Kiev, Tiflis and other cities. . . .

Isaac Stern made a Russian tour which opened in Moscow on April 20 and extended from the Black Sea to Siberia, the most extensive an American artist has made there. His wife and daughter were to join him on the trip. . . . American composer **Alan Hovhaness** has been commissioned by Edward B. Benjamin of New Orleans to write a symphony for the coming 25th anniversary season of the Philharmonic Symphony Orchestra of that city.

Allers Finds Russian Musicians Good Artists on "Fair Lady" Tour

FRANZ ALLERS, the well-known conductor, and Musical Director of "My Fair Lady," recently returned from a tour of Soviet Russia with the fabulous musical, which he conducted in Moscow, Leningrad and Kiev.

"Some of my musical impressions of the U.S.S.R.?" he said. "The most fascinating experience of touring 'My Fair Lady' through Russia was the opportunity of working with Russian orchestras. While every little piece of scenery, every costume and prop was flown across the Atlantic in several cargo planes, the concert agency of the Russian government provided the orchestra. When I learned that 40 members of the Bolshoi Opera and Ballet Theater in Moscow had been chosen to perform with 'My Fair Lady,' I was, of course, delighted. By American standards, there was ample rehearsal time: 15 hours each for string, wind, and brass sections individually, and 15 more hours for the full orchcestra. Russian orchestras are accustomed to rehearsing in great detail, and the results are gratifying, to say the least. The string section ultimately played with the polish and finesse of a major symphony orchestra, and the brasses played with a sustained, singing legato quality which was perfectly suited to Frederick Loewe's lyrical score.

"There was no language barrier in rehearsals. For the first few days I had an excellent interpreter at my disposal, a young honor student of the Academy of Languages, and—fortunately for me—an ardent music lover. But, by the end of the first week I knew enough Russian professional lingo to handle rehearsals without an aide.

"My next experience with an orchestra in the U.S.S.R. was with the Kiev Philharmonic, where I was invited to conduct a concert. I chose works by Creston, Barber, Smetana and Dvorak, composers of America and my native Czechoslovakia. I felt this was one of the finest, most sensitive string sections I ever conducted. It seems that the Ukraine, which brought forth such master artists as Milstein and Horowitz, has a vast reservoir of fine instrumentalists. Although the wind-players play with great musicianship, they have instrument trouble: old-fashioned, wooden flutes are still the rule, and bassoonists are unable to get new crooks. (Several bassoonists have asked me to ship some to them.)

"After the concert in Kiev, many musicians who attended asked me for the American scores. I could have given away a dozen copies of each score, had I had them with me. But I had taken some other American scores along to study and they were eagerly accepted when I mentioned them. This was just

(*Continued on page* 38)

FRANZ ALLERS *(center), with l.,* V. J. TIMOSHENKO, *called the "Danny Kaye of the Soviet Union";* ANNA PAVLOWA, *Russian actress, who served as interpreter; and r.,* LOLA FISHER, *the "Fair Lady" of the tour. Below,* T. ROSTON, *young Soviet actor.*

Boston Symphony Wins Friends In Japan

The Boston Symphony Orchestra's historic 30-day concert tour of Japan came to an end on May 31 with the departure of the musicians for Manila. The 111-member party led by Charles Munch, Music Director, Associate Conductor Richard Burgin, and Guest Conductor Aaron Copland next performed concerts in the Philippines; they visited in Australia and New Zealand before returning to Boston June 20.

The Orchestra arrived in Tokyo May 1 after a pair of concerts in Taipei and performed 22 concerts in 16 major Japanese cities during its month-long stay under the auspices of the Japan Broadcasting Corporation (NHK). The extensive tour of the Far East was made in cooperation with the President's Special International Program for Cultural Presentations, administered by the American National Theatre and Academy. The concert series in Japan was in special recognition of the Centennial year of American-Japanese Relations.

"We have made many new friends," Charles Munch said in a statement on behalf of the Orchestra. "The people of our nations have helped to prove once more that international understanding is strengthened through a mutual appreciation of music and the common language of art. For all members of the Boston Symphony Orchestra and for myself I want to thank the thousands of Japanese people who have been so wonderfully kind. The countless acts of individual thoughtfulness and the enthusiastic reception of our music by concert audiences will long be remembered by all of us who return to our homes in Boston. We are most grateful to the Japan Broadcasting Corporation (NHK) and to the governments of our two countries which helped to make this tour possible."

The 22 concerts in Japan were performed before an estimated concert hall audience of more than 50,000 in 16 cities on all four main islands.

■ Signs of welcome and special banners greeted the Symphony's arrival in every city visited in Japan. The 111-member group led by the conductors and Thomas D. Perry, Jr., manager, and his wife, were entertained with great hospitality by local officials, directors and officers of NHK and other dignitaries. American Ambassador Douglas MacArthur 2nd gave an official reception for the group in Tokyo on arrival. The Society of International Cultural Relations and the Centennial Committee entertained the members on the day before departure. A special visit to the Imperial Palace Grounds was also arranged. The Mayor of Kyoto, who had visited symphony Hall in Boston two years ago, invited the Orchestra to a performance of the Miyako Odori on the afternoon of the concert in that city. Mayors, governors and other official groups presented gifts and mementos in recognition of the Orchestra's visit. Flowers were given to the leading orchestra personnel on the station platforms or airports in every city, to the conductors on stage at the end of every concert.

Informal sessions arranged by directors of American Cultural Centers in 11 of the 16 cities on the itinerary brought together Japanese music students and Orchestra members who were eager to demonstrate their instruments. The Boston players took part in a rehearsal of a university orchestra, a special session at the Tokyo University of Arts, and other informal events. They invited the members of the NHK Orchestra to a rehearsal conducted by Mr. Munch in Tokyo.

■ The tour of Japan coincided with some major dramatic events as well as the Centennial Year. In Matsuyama on the Island of Shikoku, a mild earthquake was experienced on the day of the concert.

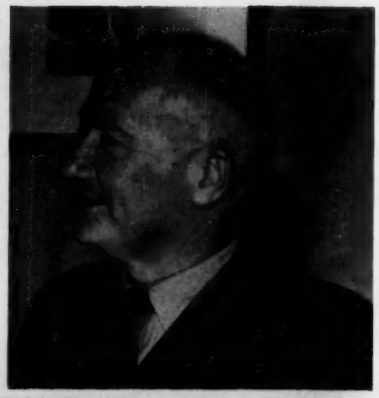
The arrival of the Orchestra in Sapporo coincided with the impact of the devastating tidal wave on the east coast, which left thousands homeless. After traveling through the damaged areas in Matsushima on the way to the concert in Sendai, the Orchestra performed Debussy's "La Mer," which contains a passage of musical violence symbolic of the great power of the sea.

At the close of the concert in Sendai, a gift of 100,000 yen from the members of the Orchestra to the relief fund for tidal wave victims was presented on the stage to Yoshio Miura, Governor of the Miyagi Prefecture.

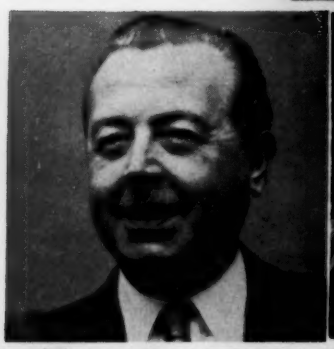
Personnel and friends of the Orchestra were saddened by the death of one of the members, John Fiasca, in Fukuoka on the afternoon of the concert there. Mr. Munch directed the Orchestra to stand for a moment of silence before playing the second movement of the Beethoven Eroica symphony, a funeral march, which happened to be scheduled on the program that evening.

THE MANAGERS SPEAK

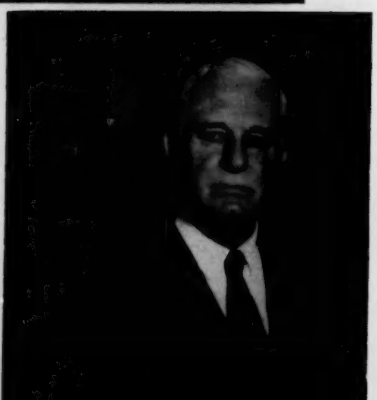
Some Leading Booking Executives View the Musical Scene of Today . . . Discuss Trends in Concert-Giving . . . Some "Gripes" and Suggestions



COLUMBIA ARTISTS MANAGEMENT INC. *officers*: (*above*): KURT WEINHOLD, *president* (*photo: Bruno of Hollywood, NYC*); (*right*) F. C. SCHANG, *chairman of the Board*; (*below, left*) HUMPHREY DOULENS; (*below, right*) LEVERETT WRIGHT.



Additional CAMI officers are: (*left*): ANDRÉ MERTENS; (*below, l. to r.*): ARTHUR JUDSON, (*photo: Blackstone Studios*); RUTH O'NEILL, (*photo: Angus McBean, London*); WILLIAM JUDD.



WHAT are the newest "trends" in the concert business today — the dominating forces that have the greatest potential in changing the face of musical presentation in the United States?

Evidences of evolution are appearing in several fields. The tendency of large managements to add a department devoted to booking stage attractions is one. Another is the new popularity of the "between-seasons" period in the U. S. to organize festival and other summer tours and bookings. Another is the popularity of "group" attractions.

In an effort to assay the ideas of leading managerial figures, MUSICAL COURIER recently addressed a series of questions to them, with requests for frank expression of opinion. They were asked: (1) What they considered the most significant trends (if any); (2) the greatest obstacle to greater activity in their field; (3) whether group attractions were gaining in popularity against the solo artists; (4) whether there was a difference in programs for large and small cities; (5) how artists could make the tasks of managers easier; (6) whether artists' fees should be adjusted; (7) whether recital programs should be "dressed up" by use of lighting or décor; (8) if the manager had a special "peeve" he or she wished to voice; and (9) any other comments on management and its problems.

The following are "boil-downs" of the answers received; though all were queried, absence from the scene on special assignments or tours prevented some managers from being able to contribute opinions.

William M. Judd, speaking for **Columbia Artists Management, Inc.,** feels that the most significant new trend is to tour important attractions in the previously "quiet" months of August and September, as with the New York Philharmonic and Bernstein, and the Royal Danish Ballet in August and September 1960. Another trend is the development of interest in the growth of national

and international contests which help the winners to a good start in a crowded competitive field.

The income tax, this executive believes, is the greatest obstacle to prosperity for artists and everyone in the United States today. "A nation which taxes its citizens over 35% is heading for history's junk pile" (Parkinson). The period of the activity of an artist's career is limited and inability to retain a larger part of his income during his productive years is an injustice. The present U. S. tax structure does not allow an artist to figure "depletion." An artist makes a great investment of time, talent and money in preparing himself for a professional career. There should be provision for the amortization of this investment over the productive years of his career. Another obstacle to greater prosperity and activity of artists is the lamentable showing made by television and radio in the employment of concert artists. Considering the colossal fees paid by TV for talent, the amount which finds its way into concert artists' pockets is scandalously small, and none reaches the artists who need it most. A third obstacle—the fact that schools and colleges do not train audiences as fast as conservatories train artists. In some categories the supply of first rate artists far exceeds the demand for them. Management is faced with the problem of building new audiences and creating new opportunities for artists to be heard. A fourth obstacle—the lack of proper concert halls in many leading cities. Too many cities are obliged to use convention halls, armories and other buildings unsuited to music. The cities which have adequate halls invariably provide more engagements than those that do not.

There has been a gain in popularity of group attractions, one reason of many being that leading solo artists who are in demand limit the number of their appearances due to high taxes.

There is no difference *per se* in programs in small or large cities. The difference in programs is found in the character of the audience, small or large. An audience composed of experienced music listeners will demand and get a program suited to its taste. An audience of persons new to the concert hall will require a program of more obvious material but still great music. Also, programs are adjusted according to the number of concerts a city presents annually and as to the nature of the auspices. The town which has one piano recital a year obviously requires a different program from a city which has one or more piano recitals each week. Some artists, however, adhere to program material which they feel is best suited to their particular talents regardless of size of the city where they are appearing.

All that management may ask of artists is that they perform their best. In addition, many artists discover that their popularity is increased through favorable public relations while on tour in addition to good performances.

Artists' fees are dictated by the market. Managers' fees are limited by custom and union agreement.

No trick lighting or stage décor are necessary in the case of recital programs. However, the audience is entitled to see the countenance of the performers clearly; and adequate lighting is necessary to the full enjoyment of a program, particularly a song recital. It is a mark of respect to the audience that the artist appear in formal attire.

It is obvious that all including artists are being over-taxed. But since history shows that once a tax is instituted it is rarely rescinded, hope for relief in this area is vain. Some major artists would perform more often if they could benefit financially. Also, admission tax should not be charged on cultural programs.

A professional concert manager is not permitted the luxury of "peeves." He relies upon the immediate good will of impresarios to patronize him and further good will of the general public to patronize his customers. He makes his living from a commission on the artists' collections, and it would be both unprofessional and ungracious to complain.

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Luben Vichey, president of **National Concert & Artists Corporation** and **Civic Concert Service, Inc.,** when interviewed, had some interesting comments on the present management scene. He feels that the public's taste in music has advanced a great deal in the past decade and that in its present state a new trend in musical management has become a necessity. 'Today, a manager must be qualified in building careers." While NCAC does list spectacular group attractions from outside the U. S., emphasis is on the solo artist. "Audiences throughout the country do request and support huge productions," he states, "but whenever an artist proves his or her ability, it is no problem to sell that artist." Many universities and colleges are prominent in the management picture today, and he feels, "the responsibility of educating and creating audiences for the future has fallen upon the heads of the music committees at these institutions. There is much good talent available and these people must keep abreast of the ever-changing musical scene."

When asked for suggestions as to how the artist himself could make the task of booking and management easier, Mr. Vichey said that the artists leave the task entirely up to management, and heeded their advice. "It goes without saying, however, that an artist must be ever striving to perfect his art and be aware that the public does not owe him a living; that, in fact, he is indebted to his audiences."

"Dressing up" a recital by lighting or décor is entirely acceptable. Moreover, artists want to be, and should be, presented at their visual best, and this does not hinder the musical program; it enhances it. When booking throughout the country, artist's fees should remain fairly rigid. It would not be fair to underprice an artist, when a string of cities had accepted them for an established price. The smallest community can afford to hire the top talent available, if preceding programs have whetted their appetites for good musical fare.

In conclusion, Mr. Vichey stated that a glaring deficiency in the business, as he saw it, was that there were "not enough people working behind the scenes with a deep and honest dedication to music." He has tried to staff his organization with these "dedicated" people, and artists on their list have found this policy to be a very successful one.

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Hurok Attractions, Inc. Martin Feinstein, of this office, when interviewed, stated that there seemed to be no new significant trend in musical management and that the greatest obstacle to more activity for the manager is the obvious one of the lack of funds allowed to groups which book attractions. He feels that group attractions are still most popular throughout the country, although Mr. Hurok's select list of solo personalities have continuously been in demand. Artists, he feels, can help management a great deal in their contact with the people involved in local management, by paying particular attention to their demeanor, whenever they appear throughout the country; artists' personalities off-stage often may be a deciding factor in future bookings in many communities.

Mr. Feinstein feels there must be adjustments, within reason, in fees charged by artists today, although carrying price-cutting to its extreme is very dangerous, and the artists themselves would question the practice. When asked if the newer artists are difficult to place, he related that most independent concert managers with which they deal rely on Mr. Hurok's good taste and judgement when planning their series.

In conclusion, Mr. Feinstein stated, "There seems to be an unnecessarily large gap in feature articles and stories in national magazines and newspapers relating to established or up-and-coming musical artists. It is far easier for a newcomer on Broadway to get newspaper space, and in some cases this added publicity will make him or her a celebrity overnight. It often seems impossible to get stories or interviews for good musical artists, even if they have received 'rave' notices from the critics. The mistaken contention seems to be that the public at large is not interested in our musical personalities, but the fact that attendance is on the upswing in the concert field disproves it."

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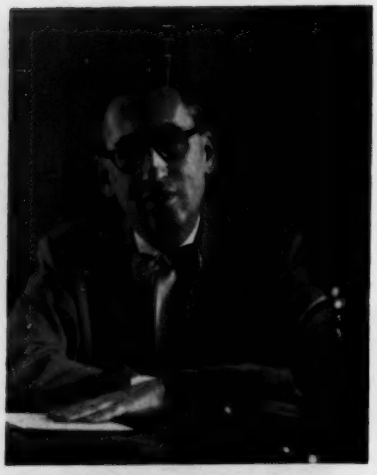
Herbert Barrett, president of **Herbert Barrett Management, Inc.,** feels that there is no significant "new trend" in musical management in the United States. He believes that the basic and most important duty and function of the manager is to develop careers, be

(Left): Sol Hurok, *President, Hurok Attractions, Inc.; (right)*: Luben Vichey, *President, National Concert and Artists Corporation, and Civic Concert Service, Inc. (photo: Gabor Eder).*



Some New York City Managers: from the top—HERBERT BARRETT, *(photo: Monroe Edelstein)*, HENRY *and* ANN COLBERT, *(photos Gene Cook)*, CESAR SAERCHINGER, THEA DISPEKER, *and* EDNA GIESEN.

they solo artists or group attractions. He feels that audiences throughout the country are increasing and that there are more outlets for musical artists now than in the past. Some of the foundations seem to be on the right track in exploring ways of expanding outlets. Television exposure by artists will not be a hindrance to greater activity for the management; in fact, it can be turned to creating new and more musically discriminating audiences throughout the United States. There was an emphatic "No" to the suggestion that there might be a difference in types of programs offered to small towns as opposed to large cities. In regard to the fees charged by managers, Mr. Barrett feels that the current 20% is fair, and barely adequate to cover the cost of "overhead" from sales to bookkeeping staffs, which must be maintained in managerial offices. Artists are faced with many financial problems and must receive enough to cover the expenses which they incur. Many must have an accompanist with them, and there are other costs such as travelling, clothing, etc., which are naturally incurred. "The main thing in any recital program should be the talent and program; lighting or stage décor may enhance this, but it should not be overpowering," says Mr. Barrett.

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Joseph A. Lippman, vice-president of the **Herbert Barrett Management, Inc.,** adds one thought which would help to bring greater music appreciation and understanding to audiences throughout the U. S. That is for the local newspapers "to engage qualified critics to properly evaluate the musical programs and performers in the area, to constructively write and criticize the performances of the local symphony orchestra as well as other groups which provide concerts in the town." It is important to the community that a capable critic be on hand to judge and criticize the performances of nationally and internationally renowned artists, who may have been invited to perform by the various musical auspices of the town in their concert series . . . Local committees who engage artists should try to keep abreast of what is new and available in musical talent and what is exciting on the music scene by subscribing to and carefully reading the musical magazines and at least one New York daily newspaper. Most of the talent in whom local committees are interested have appeared in New York and a record of these appearances and reviews would be of invaluable help in making intelligent decisions when local managers are in the market for talent. . . . A parting thought by Mr. Lippman is that groups which engage soloists and invariably have a reception or a party after the performance should remember that the artist probably had his dinner around five o'clock. By the time 11:00 p.m. rolls around, the artist is quite famished and some sort of "hot and substantial" food would be in order. It need be nothing elaborate but should be sufficient to carry him through until breakfast.

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Henry Colbert, of **Colbert-LaBerge Concert Management,** was one of the most succinct in commenting on the present state of the managerial profession. He replied in the affirmative both as to the popularity of group attractions as against solo artists, and as to there being a difference in types of programs in small towns as against those in large cities. In the smaller towns, he felt, there was an "accent on music," particularly where there was a college or university, and one on "attractions" in the larger cities. As to how artists could make the task of managers easier, he suggested that they "answer questions promptly; submit programs when requested, and *stick* to them." He considered today's artists' fees, particularly for chamber musicians "much too low." In his experience, there had been no need for trick lighting or stage décor. He favored the abolition of admission and transportation taxes as beneficial for musical attractions.

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The fact that "the country is hungry for attractive musical shows of true merit," is pointed out by **Clarence E. Cramer,** of Chicago, who adds: "I anticipate this as the next movement. Ballet has been a weak substitute for them." The greatest obstacle to greater activity for managers in the U. S. is the "lack of 'names' of box-office value who want to tour." As to group attractions, he finds "the customers have always wanted groups. The early-day celebrities brought 'assisting artists' from the days of Jenny Lind. The smaller cities want great 'entertainment value'." As to artists making the task of the manager easier, Mr. Cramer believes that "it is a question of the competitive market" and gives as an example the following anecdote:

"Farmer (to prospective hired man): 'I'll pay you whatever you are worth'."

"Man: 'I won't work for that'."

As to artists' fees, he finds that "all terms are good when business is good," and vice versa. He is another who taboos trick lighting and urges artists to "dress attractively and in good taste," but he has no suggestions on possible changes in tax laws to benefit managers.

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Cesar Saerchinger, of **The Friedberg Management,** feels that there is a continuing trend in the exploitation of big names. Audiences today, however, expect and demand the best in music, and instrumental ensembles are enjoying more popularity now than ever before. This is due, in part, to the wide sale and distribution of recordings. The younger people of today are being exposed to the best in music, and consequently we can expect a more musically sophisticated audience in the future. He feels that the "gimmick" and novelty type of program offered by some managements have enjoyed popularity to a degree, but this will not last. There has always been an interest in the great solo artist, and this interest will continue to grow in the future.

Usually, clients of The Friedberg Management are offered a choice of programs when they select an artist, and they find that the size of a community has no bearing on the type of program to be presented. Within reason, there must be an adjustment of fees charged by artists in various communities, but management will discourage an excessive cut because it is not fair to the artist or to management itself. Except for the obvious in good taste in dress, Mr. Saerchinger feels that anything over and above the music is not necessary in a recital program.

"The established trends in music are the ones that began years ago," says **Edna Giesen,** president of **The Giesen Management, Inc.** "Though group attractions are still by far the most popular, good solo artists continue to draw and to be booked." She feels that television can be an asset in creating an audience demand, if one avoids the danger of 'over-exposure.' When people talk of there not being enough established solo artists today, one wonders," she says, "how these solo artists are going to be established if the communities don't book them." Some smaller towns will complain about the fees that established artists command and feel they should be given a reduction to present this artist in their community. "This is entirely wrong, considering the investment that has been made by the artists and the fact that they have so few years in which to sell their artistic commodity. Men and women of other professions would not be asked to perform their services for a reduced rate." . . . Too often artists are not willing to take their manager's advice. Stage presence is a great part of any artist's career. . . . Concerning the tax situation, she has no suggestions for changes, but she is not in favor of any form of subsidization for music. Her pet "peeves" include "over-emphasis on theatrics and not enough on music in most programs; and the fact that people, allegedly, "are too much taken in by publicity."

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Kenneth Allen, New York manager, feels that significant trends—not necessarily in order of importance—are: the steadily accelerating disappearance of any real competition in the artist management industry; the slow but significant rebirth of appreciation for the solo artist—once all but eclipsed by the "group attraction" trend; a healthy and continuing growth in the American chamber music market; and heightened interest in cultural matters in general and music in particular on the parts of foundations and of various echelons of Government.

Among the remaining obstacles to prosperity and the complete fulfillment of the industry's potentials are the lacklustre and outmoded promotional methods employed by some local managements; the almost complete absence of local promotion in many "organized audience" cities; the tendency on the part of some colleges and universities to emphasize sheer entertainment—a commodity easily available to their students outside of the academic portals—or over-cultural enrichment; and, speaking of the New York scene, the relative insularity of the concert management community.

On the subject of fees, Mr. Allen feels that the law of supply and demand is the only just and properly qualified arbiter. Programs should, and generally do, vary with the character of the audience, and the same holds true of trick lighting and other staging "gimmicks"; an unsophisticated audience may need such "aids" to enjoyment, whereas a very sophisticated musical group will understandably resent and decry them.

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J. K. Hoffman, of **General Artists Corp.,** thinks that group attractions (theatre, ballet), are replacing the solo artist. Also, younger men are tending to emerge in management. He does not believe it is necessary to "dress up" recital programs by highlighting or stage décor. His particular "peeve" is that he believes "Union nepotism is destroying the concert field" and he does not believe that the Lincoln Center for the Performing Arts project in New York has "shown a virile, imaginative approach."

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Charles Green, of **Consolidated Concerts Corporation,** New York, feels that a significant trend in musical management is that we are becoming, culturally, "one world." Foreign importations have always been a popular attraction and continue to be so. Mr. Green remembers bringing one of the first foreign attractions to the United States many years ago, and this has been continued by other managements with growing success. While a great many people blame TV as an obstacle to greater prosperity for the manager, he feels it really has a negligible effect on the picture. There has been a consistent rise in cost of presentations, and the shrinkage of income due to inflationary trends has made audiences more selective in spending their entertainment dollar. Groups are always popular, and it seems that the larger number of artists, the better. There definitely is a difference in types of programs offered in small towns as compared to large cities, because of the fact that small towns will usually have a smaller cultural group than can support a more advanced program. Mr. Green feels there should be one level for fees charged by the artists. He favors special lighting and a limited stage décor even in recital programs. "You can't compete with spectacular movies nowadays, so most of the extra effects in recitals should be done with lights." Some programs can be presented in larger theatres or arenas, making it possible for tickets to be sold at a cheaper level; this should help the industry a great deal, he thinks.

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Felix G. Gerstman, of New York, views as significant trends the demand for attractions ranging from classical to semi-classical, folklore, and jazz; and secondly, the demand for foreign artists and attractions. He also sees two obstacles to the greater activity of managers: (1) that audience participation is not sufficiently developed, and (2) that fees are "extremely high" for top artists, plus increasing expenses for rent of halls, advertising in newspapers, on radio and television, and labor costs. Admissions could not be increased accordingly; and in fact they are still on the same level as five to ten years ago. This makes the risk for the impresario very high, as against the small profit in case of a sold-out house. Since Mr. Gerstman presents concerts only in the greater New York area, he knows only big-city audiences, and these he finds rather demanding; many attractions successful out of New York do poor business in Manhattan. Artists—especially the "big name" ones—could help the manager by decreasing their fees; and by being available more freely for promotion on radio, TV and in press interviews. The National Association of Concert Managers, in the U. S. and Canada, of which he is a member, is trying to obtain relief from the Federal tax on ticket sales, which "would help managers immensely." He deplores "the heavy financial burden caused by Union demands in certain halls, such as standby musicians and/or stage hands."

Other Managers pictured are, from the top: CLARENCE E. CRAMER, MILDRED SHAGAL, M. BICHURIN, J. J. VINCENT (*photo: Alfredo Valente*), JOSEPH LIPPMAN, *Vice President of* HERBERT BARRETT MANAGEMENT, INC.

Nina Gordani, of New York, believes that a significant trend in musical management in the United States is greater activity of smaller managements. There seems to be a growing demand for chamber groups and smaller orchestras. This attests to the popularity of group attractions as opposed to solo artists, although a "name" solo artist will sell. As to differences in type of programs offered in towns of various sizes, it all depends on the cultural interests of the town. College towns are usually markets for extremely high quality popular musical, ethnic, as well as classic programs. Having been a concert artist herself, she feels that she readily understands the problems of the artist, and consequently the *rapport* between her artists and herself is more easily established. She feels that managers should be more flexible in the fees charged by the artist today, and a financially successful tour can be arranged for the artist from coast to coast with an elastic price figure. While the musical portion of any recital program is the most important factor, a clever lighting arrangement and/or simple stage décor will not detract from the program, but can be a help to the artist. "The eye sees and absorbs before the ear hears," she says succinctly.

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Constance Wardle, of **Constance Wardle Management,** feels that audiences in the United States on the whole are more literate and are able today to enjoy more substantial musical programs. The old, "tried and true" things that were once the vogue are passé. Group attractions are the most popular nowadays, though solo artists are still booked and performances well attended. Many people feel that it is the fault of managers that they are not building a back-log of "coming" artists; she does not feel that this is true, because "if the artist is good, he will usually make a name." She feels there need be no difference in programs offered in large and small areas; if smaller areas are given less satisfying programs, this is not the fault of the managers, because they will book what is requested. A lot of time and effort is required to launch a career, and often it takes years before any result is definite. She feels that the prices charged by the artist today must be flexible to fit the capacity of various communities. While she thinks it would be very bad for artists to undersell themselves, a certain leeway must be given when prices are mentioned. Anything that would make the task of projecting to an audience easier, including lighting or simple décor, she finds acceptable.

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Margaret Walters, New York artists representative, feels that television is one of the rivals to more and greater concerts in "live" form. She finds, like others, that the new trends are to group attractions, finding them "undoubtedly most popular at the present time."

As to type of fare for concerts, "it is never well to 'program' down to small communities, especially since it is usually the case that those interested in bringing music to such a town are erudite in the art." In the main, she feels, artists should pay more attention to the advice of experienced managers in the field, "who know what is best for the artist from every standpoint." Fees today, she feels, are commensurate in most cases with the type of attraction sold, and are generally fair. "Managers are governed in their commissions by the various unions controlling the entertainment field. As to operational costs to small, or single, managements, that is something to be decided between the client and the manager. . . . Anything that adds to the visual beauty of a performance is certainly admissible and desirable. . . . The most tragic feature of the concert business today is the fact that many buyers have a "name artist complex." The impetus of introducing newcomers to the field would be much accelerated if buyers should reserve at least one date a season for the "unknown" attraction, who may turn out to be one of the "big names" of the future.

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Not all managers find the case of the American artist bad. **Erminie Kahn,** of New York, applauds "the progressive valuation for younger American artists." She rates as the greatest obstacle "the small percentage of concert-interested people versus the large supporting group for cinema and sport events." As to group attractions, she finds a definite advance of interest in these, in general, and offers as an explanation that "the recital attraction requires more concentration than the group, and large audiences are apt to like to avoid too much of it (alas for artists, for repertoire, for music)." As to smaller-city audiences, she thinks that what they like "depends on the auspices; for my field, which is college, university and chamber music, the same high quality of program can be given anywhere in the U. S. In general, the larger the audience, the lower the percentage of trained musical interest." Plaintively, Miss Kahn says, "it would be lovely if artists would give the management their program without their having to *beg* for it!" . . . Artists' fees should, she thinks, "be based on a moderate return to the artist or ensemble after deduction of all expenses involved, and not on box-office drawing appeal. This would allow for the engagement of more artists for a course or community."

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Among the negative factors in management, according to **Michael Podoli** of New York, is the difficulty that small managements find in competing against the big managements. Television has a tendency, — and there is increased interest on the part of local sponsors — to present group attractions and ignore single artists, unless they are widely known. In the smaller communities many people prefer more of the popular and semi-popular type of programs. Frequent appearances of artists on radio, television and recordings would facilitate the work of booking them. With the increased cost of living, travelling, etc., it is the artist's privilege, he thinks, to ask for higher fees, but the local sponsors in many places have had their entertainment budgets reduced. This makes it harder to obtain bookings. Managers have higher expenses, but haven't yet increased their fees . . . Artists should dress in accordance with the type of program they are presenting; stage lighting, if used, should enhance, not distort, the effect. The elimination of the amusement tax on concerts would

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"In Operetta Time" with **Bernard Izzo, Janet Carlson, David Burk**

St. Louis Trio with **Melvin Ritter, Olga Zilboorg, Jane Allen**

"Vignettes"; stage incidents with **Dorothy Cothran, Blanche Lewis,** & pianist

Solo recitalists:
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Ralph Nielsen, Tenor
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help the local sponsors, and thus also aid bookings. When a talented but unknown artist has been introduced by a smaller management and is successful, often a big management will take the artist over. This is one of his pet "gripes;" another is the fact that most group attractions are controlled by the big managements.

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"Since 1938, the American artist has come into his own, and there is a new awareness of the young American artists," according to **Alfred A. Rossin,** of the **National Music League,** nonprofit organization, who also feels that "more competition is needed in the organized audience towns." As to popularity of group attractions, he says, "The trend is receding and the solo artist will come back (to some extent) . . . The type of programs offered must depend on the customers and not the size of the town. All our programs are good, and many are more off the beaten track than some others. The basis of choice is artistry in presentation. The talented yet unknown artist struggles, then he may chance to win a big prize, or something like commercial management may happen along. Then everyone becomes interested . . . The buying public should be more knowing, I feel."

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Felix Salmaggi, of **Felix W. Salmaggi Associates,** thinks that the public is beginning to realize that a "name" does not necessarily mean a great talent. The public, he feels, shows a decided trend towards expecting "more for its money," and thus "group attractions have taken over." He considers it an obstacle to other managements that several large "organized audience" chains control the majority of cities in the U. S., "leaving independent cities still available in a small minority." Furthermore, transportation costs are up, and booking is made more difficult because the manager must play second fiddle to the larger groups in the choice of dates. While competition is good for business, too much of it (and price-cutting in order to secure dates) overbalances the good. In small towns, the budgets will not permit booking high-priced attractions. If a town operating on a small budget takes a big attraction, it can't book anything else. So it is a question whether to take two or three smaller attractions or one big one. Stage hands' demands can mean the difference between taking a big show or just a concert group. Types of programs suitable for any community vary according to (1), population, (2) size of the theatre, (3) budget for the arts, and (4) location. The competition afforded by the larger booking groups is the chief thing he deplores . . . He states that "in some cases it is necessary to pay commissions to several persons or groups, leaving little for the attraction."

James Sardos, of New York, feels that an artist's fee "should be commensurate with his talent." Too often today a small handful of artists are reaping large fees and the rest of the equally fine artists are receiving small ones, he says. He feels that some large organizations almost totally "block out" other managers from submitting clients (by what method is not specified). He resents the "lack of audience response to other than big names." Group attractions, because of their variety, prove popular with a wider range of people. (They are not necessarily more expensive than a single-artist attraction.) But he feels groups must have "a spark of something different and imaginative," so that they do not become stereotyped . . . Programs for smaller towns should be based on a certain amount of familiar music. No audience's tastes can be elevated in a single concert; an artist should be content to introduce just a couple of new forms of music, but to take away the connotation of "stuffiness" from a concert, they should be entertaining. Any form of lighting or stage props, — even facial expressions — that relieve the tedium of an artist standing in the crook of a piano stiffly, will help to create a mood or scene . . . Every year the large managements print announcements that they are willing to add any artist (from another management) to their organized audiences, but, he feels, "with that their duty seems to have ended."

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Martha Moore Smith, of New York, regrets that some managements are putting bigger and bigger group attractions in the field, which, she says, "aren't necessarily top quality but serve as entertainment." As an independent manager, she finds it an "obstacle" that there is "organized audience" control of some 1500 outlets for performing artists. Massive group attractions take the bulk of a local committee's artist budget, leaving little money to be spent elsewhere for artists and groups. The size or type of attraction is dependent on the budget available for purchase of artists. A small town may have to settle for a string quartet at $600, or five or six dancers at $850, while a big town may buy a ballet company or a large chorus for from $3500 to $4000 or more . . . It is up to the artist or his ability to project his or her "personality" and program to the audience so that it will be accepted. For the most part, artists are being paid fair fees. If the artist is good, he or she deserves every penny the market will bring. If a management is able to build an artist from nothing into a "name" in demand, it deserves the commissions it receives for the efforts put into the venture, she thinks. Nearly all artists' fees are flexible, depending on many factors; most managers collect on a commission basis, which is often equally flexible. If the artist has "quality," he needs no tricks of stage décor; all he needs is "ability, musicianship, personality, projection," says this executive. As to taxes, "why should a manager get any different treatment than anyone else earning a living?"

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M. Bichurin, of **Bichurin & Stawski Concert Management,** believes that "each State in the U. S. A. should be helpful to the local manager in introducing young American artists, so that they may have the advantage of public appearances." The greatest obstacle to greater activity of managers is "the high cost of organizing concerts, such as traveling expenses, fees of accompanists and other incidentals." He thinks there has been a gain in popularity of group attractions, but that, even in the smaller communities, programs should be of high artistic merit. There may be a slight variance in the type of program, depending on the size of the town and the musical appreciation of the audience. Artists could make managers' tasks easier "by preparing their programs in time and co-operating in publicity promotion." Artists' fees should remain the same, as the local managers' expenses are higher, and commissions should also be the same, since the artists' expenses are also higher. No special lighting should be used at recitals, "except in the case of singers, who may require a 'spot'." Mr. Bichurin doesn't feel that "the tax laws make management more difficult." He does think "there is too much publicity material sent to local managers which is not entirely used and is a burden on the artist, who has to pay for it."

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A greater number of independent musical managements have grown up in the last ten years, according to **Elizabeth Crawford,** of **Crawford Productions,** with the personal representation that these give to single artists. There is significant trend to "Special concert management in the strict sense of the word. "We combine concert (dance, drama, music) with lecture attractions, and the majority of sponsors take both. The ratio is at least five lectures to one concert attraction." She deplores the competition managers encounter with TV, sports programs, fund-raising events, which, she feels, "take up so much time that people do not have time or interest . . . to support sufficiently the local concert series." Other points which she makes are: "Even in smaller communities they now want two or three artists on the same program, to give more variety, and (because) they think they get more for their money." The larger cities want headline attractions like dance groups because they have large halls; the small ones want artists they have heard on TV, and they also have their symphony and other music groups to support. . . .

Additional Managers pictured are l. to r.: ANN KULLMER, ALFRED A. ROSSIN, NINA GORDANI, *and* FELIX W. SALMAGGI

"Artists could co-operate by letting managers make the changes in programs, dress, etc., they think necessary." She reminds musicians that "performance offstage is just as important as onstage."

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One of the features of present-day musical life, a ccording to **Lanham Deal,** of **Southwestern Artists Service,** Dallas, is "the de-centralization of management and managerial influence, as evidenced by the number of organized audience groups now operating independently and the increase in regional artist managements." He believes one of the greatest obstacles to managers' prosperity is "the constantly increasing fees of solo artists and group attractions." Mr. Deal thinks that "blame is to be placed at the feet of the managers who have been too willing to accede to what they believe is general public demand for ensemble attractions. Thus it becomes increasingly difficult to build very fine solo artists into 'big box-office' names. Managements usually underestimate the musical taste of American audiences, and have consistently insisted upon so-called 'lighter programs' in smaller towns, particularly for recitals." Artists should be willing to perform more often for the same seasonal income. Managers might find that "a more equitable sharing of extra-commission expenses—publicity materials, booking expenses and such—would deter the inflation of fees and might increase the volume of business."

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One of the more favorable factors today, according to **William L. Stein,** of New York, is the fact that "the independent manager has got a better break." The negative side includes the "incredibly small outlet for young talent, especially in the operatic life. The U. S. should learn from Europe, where each community has its own theatre and symphony." Group attractions have obviously gained in popularity, he says. "There is no reason why the public outside of New York will not enjoy good music, if they can hear it. Artists could help by accepting a percentage of the gross receipts (of a recital) instead of minimum guarantees; it would show who is a drawing card. (It is understandable that no artist wants to run such a risk.) No trick lighting is needed if real art is performed. Artists should dress the way they please, but Mr. Stein adds "as long as it is in good taste." He deplores the fact that "the American artist means so very little to the public. Any European mediocrity has preference over our own artists."

Gerald Tarack, of **Encore Artists,** New York musical management firm, sees a hopeful factor in that "the demand for chamber groups in various combinations has increased. He regrets that "the small-town audience, the preponderance of the musical market, is usually fed a diet of 'popular favorites' in keeping with their supposed level of experience. The practice of playing down to the audience has the effect of lowering their musical standards and reducing their perspectives, also reducing their potential as an audience. Personal experience has shown that the small-town listener is often more receptive to serious and contemporary music than his big-city counterpart." As to possible adjustments in artists' fees, he is of the opinion that "in cases where *en route* dates pay less than the artist's established fee, the manager's commission should be accordingly lower."

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The "return to influence of the independent management" is rated as the most significant new trend in musical management by **J. J. Vincent,** director of **Vincent Attractions,** New York, who adds that "the individual manager is in closer personal contact with artist and buyer." He deplores the lack of sufficient engagements for young artists and difficulty in finding a large enough public that likes classical music. Radio and TV could help, he thinks, and while the latter satisfies the craving to see as well as hear artists, the ease and availability of this medium competes to limit concert engagements for lesser artists. Group attractions are more salable, except for a few solo artists who are internationally famous. There is still a trend in smaller towns to offer "popular type" programs, in certain places. (The poorest groups that are programmed in song lists are the so-called "American" ones, consisting of encore-type numbers often of trivial import.) Many singers refuse to do the necessary research for interesting tour programs. Artists could make the managers' tasks easier by advertising and publicizing their wares, giving intelligent cooperation in program-building, in auditions and performances. Understanding of values in publicity media (circulars, advertising, feature material) would help—as would an understanding of the expenses involved, that he feels should be shared by the artist and "not solely absorbed by the manager."

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Several causes are advanced as obstacles to greater activity of managers by **Joseph Bollew,** of **WCB Artists,** New York. He finds (1) "a low level of musical culture in general" and (2) "a lack of widespread publicity for musical artists." In the latter respect, "pop artists get a thousand times more publicity than musical artists." He finds that "name solo artists attract much enthusiasm in the narrow field of classical music" and usually fill the halls in which they perform. But real artists—and there are some among those without 'names'—should get higher fees, especially the young ones, to help them rise. Managers, in general, would therefore make more on their commissions. Some managements," he alleges, "charge rates beyond that permitted by AGMA . . . Recitals should be made much more interesting visually as well. Some artists overdress—women, that is. An abolition of tax for recitals and opera would not have an appreciable effect in increasing audiences, although I favor a reduction or abolition of tax for performances of classical music. The rush to make money early prevents most musical artists from working to the point of being worthy of being called such. This fact also has a decided influence on the lack of general interest in music by the public."

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Cleon Cosmetto and **Mildred Shagal,** of **Cosmetto Artist Management,** Inc., both had some interesting comments to make concerning the questions raised on musical management. Miss Shagal said she found no significant new trend, but that there was still "a definite increase in the popularity of group attractions," although she suspected the latter trend would "wear itself out and that recital programs featuring solo artists must inevitably regain popularity. . . . Something new must be introduced to make a solo appearance an exciting event. I think the recital program as we have known it in the past has lost its attraction because there are so many artists giving recitals with exactly the same format. Beyond their musical worth, they are often visually dull—and don't forget, we are more and more a visually-minded public." Miss Shagel thinks the concert world is flooded with good musical talents, all of whom cannot possibly make a living on the concert stage. "Only the highly talented—those . . . who have the gift of communication—should be directed toward the concert stage. Many talented, perceptive and sensitive musicians should be encouraged to work in other branches of music; and most music students should be taught to understand and accept music as a means for life enhancement. . . . Television," she added, "in its present state, is neither a help nor a hindrance to the concert business. It merely tends to lower the taste of those people who already have bad taste. People who love music are not thus weaned away from it." She felt that artists could help themselves and management by "playing every concert as though it were the most important in the world; and by making friends with local managers and audiences." Since there are so many good artists in every category, it is often the individual personality that will place one before the other. She felt that local managers are unrealistic when they expect a name artist on a limited budget. "It is a marvelous opportunity for these managers to seek out, help develop and support rising young artists of today. . . . My pet 'peve' is that there just is not

From l. to r.; MICHAEL PODOLI, LANHAM DEAL, ERMINIE KAHN, *(photo: Ella Barnett) and* JAMES SARDOS.

enough money for all the work and heartache. But we managers have the terrific satisfaction of having something to do with that which is the best in us; and we do, now and then, have the feeling that we too serve an art.'

Mr. Cosmetto says that, "in his seven years of active participation in musical management, he has not witnessed any significant trend, but that methods of management have remained substantially the same and have often failed to adjust to new circumstances." He finds the "most significant new factor is that organized audience circuits are becoming more accessible to the independent managers. As the head of a small independent management, I found the greatest obstacle (to greater activity of managers) was the immensity of the sales territory to be covered and the difficulty of obtaining accurate information on the sales opportunities existing in various parts of the territory. . . . I feel the majority of the public seeks entertainment rather than true artistic emotion. This explains the popularity of group attractions, as well as that of the 'non-classical' soloists who occasionally invade the concert field. . . . I found little interest in new, developing solo artists and very little cooperation from local managers in helping to promote such artists. Box-office remains, understandably, a major consideration. There is a great need for a concerted action to educate the general public. . . . The decision as to the type of program to be offered to a given community is usually left to the local manager. . . . I must say that this has often led to wide variances, and no clean-cut answer can be given to the question (of whether radical differences exist in types of programs offered to small communities as opposed to large cities). We have often found the public of small communities surprisingly receptive to a program of high artistic level—a factor most encouraging indeed. . . . Our relationship with artists has been rewarding, as we have wanted the relationship to go beyond business interests, and to reflect on our part admiration of our artists, and on theirs esteem and confidence in us. . . . Speaking in general terms, in today's very competitive market, young artists seeking to establish a career should be most active in collecting the data and material, such as press reviews, which are necessary in our work. This is often, somehow, neglected."

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Thea Dispeker, of New York, who is an artists' personal representative and books mainly in Europe, feels that the trend to group attractions is still very strong. Subsidization by various governments in Europe tends to create more outlets there, she feels, especially with the big orchestras, and in the U. S. even some of the larger orchestras cannot afford many "name" soloists because of the lack of sufficient funds.

"The type of program offered depends completely on the individual community," she stated, "and some very small towns have extremely elevated tastes in music and a very 'highbrow' musical program will be supported." She went on to say, "Managements themselves could make their booking task easier if they would release a definite and steady flow of information to the buyers throughout the country, so that whenever new musical personalities come to the fore, these people will be aware of what the artists have done and are doing." Miss Dispeker believes that artists' fees must be flexible and that only the real top-names can afford to have a rigid price scale. She concluded by saying that she felt the present fees charged by management, in the main, are fair and adequate and that, considering the amount of especially fine talent available at the present time, there is a decided lack of managers to take care of all the artists' problems involved.

Mary Bran, Los Angeles impresario, working, as she says "in full harmony with managements throughout the United States," had some comments on the present management picture as a whole. Without universities, colleges and various guilds throughout the United States the managements would have a far more difficult time in booking their talent, she believes, and the support of these various organizations should be applauded. S. Hurok, Columbia Artists Management and National Concert & Artists Corporation are among the larger managements serving the country with their artists and bringing to a great majority of the people superior performers. With a country as vast as ours, smaller managements can concentrate on various areas to build a following . . . She feels that it is unfortunate that the majority of teen-agers is completely disinterested in any worthwhile musical program. With the greater independence now enjoyed by modern youth, she says, "they could ideally be a large portion of the classical-music audience."

Of course, the New York booking managements have great expenses and heavy overhead. All possible contacts should be made by the local manager to introduce the artist to the public. Every recital means that "one builds a new house." Dr. Bran, who served as manager in many European cities before coming to the U. S. some years ago, believes in the greatest possible publicity. She arranges large displays on billboards all over the city of Los Angeles; as this is a vast territory, special efforts are necessary. The city having 110 newspapers of various sorts, advertising in just one or two will not serve, as it does in some cities. All of this adds up to a "challenge," which she has filled with conspicuous success.

Columbia Artists Management Occupies its New Building

Columbia Artists Management, Inc., on June 27 moved into its newly remodeled building at 165 West 57th St., New York. For the past 30 years the company has been located in the Steinway Building at 111 West 57th St. The new location will be called the CAMI Building.

The company will occupy all five floors in the new building, which was purchased last year from Carl Fischer, Inc. Although the building has been completely redesigned according to the plans of William Lescaze, architect, the concert hall on the second and third floors has been left intact and will be available for recitals, recording sessions and other suited activities. Formerly known as Fischer Hall, the auditorium has been renamed Judson Hall in honor of Arthur Judson, one of the founders of Columbia Artists Management.

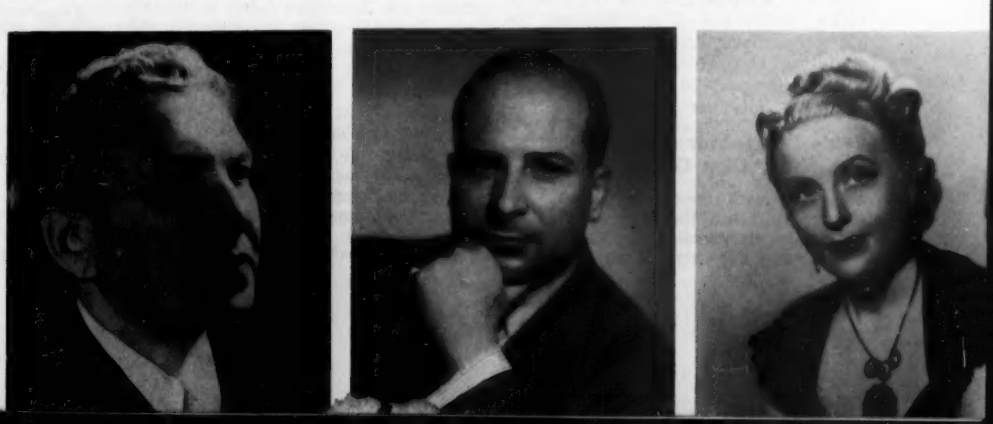
Community Concerts, Broadway Theatre Alliance and Columbia Festivals, Inc., affiliated with Columbia Artists Management, will also be located in the new building.

Additions to Staff Mark Barrett Organization's Expansion

The Herbert Barrett Concert Management recently moved into new and larger offices on the fifth floor of the Fisk Building, New York City, in which the organization has had its headquarters since its inception 17 years ago. The new offices will allow for organizational expansion planned for the near future. The new telephone number is CIrcle 5-3530.

Two new executives added to the Barrett staff are Jack Murphy, prominent in concert management in the United States and Europe for the past 15 years and most recently an associate with Concert Associates, Inc., who will take up his duties with the organization on his return from Europe in September; and Sheldon Soffer, who is already serving as a Barrett sales representative. Mr. Soffer has been an administrative assistant and coordinator for the Empire State Music Festival and the American Opera Society, as well as the manager of the Provincetown Symphony Orchestra.

Herbert Barrett is the president of the Barrett Management; Joseph A. Lippman the vice-president and Helene Morrow executive secretary. Mr. Barrett is currently in Europe, whence he returns in mid-July following a month's tour of Great Britain and France to book concert and opera engagements for Barrett-managed American artists and arrange for the importation of several special attractions to the United States for the 1961-62 season.



(*Left to right*): MARY BRAN; WILLIAM L. STEIN (*photo: James Abresch*); ELIZABETH CRAWFORD (*photo: Bruno of Hollywood, NYC.*).

NEWS OF MANAGEMENTS

Columbia Festivals, Inc. Is New CAMI Subsidiary

Belief in the possibility of increasing the audience for music in the summertime has prompted Columbia Artists Management, Inc. to found a subsidiary, Columbia Festivals, Inc. The new organization will initiate and develop tours for musical organizations and artists at festivals and special events throughout the United States and Canada. The new company's first venture is the coast-to-Hawaii-to-coast tour of the New York Philharmonic, conducted by its Music Director, Leonard Bernstein.

Kurt Weinhold, CAMI President, stated: "We have found unprecedented public interest in the Philharmonic tour, despite the fact that it will begin in mid-August, and continue through September, a time period previously considered undesirable for concert touring. Even Southern cities such as New Orleans, Atlanta and Birmingham are adding pre-season September concerts. Chicago has two extra concerts the first week of September. And the three-concert Philharmonic 'Festival' in Hollywood Bowl, Labor Day week-end, Sept. 2, 4 and 5, is a musical milestone. In addition to the Bowl, the Vancouver Festival and the Red Rocks summer concerts have added the Philharmonic to previously scheduled events."

The Philharmonic tour marks many notable firsts—first American orchestra to tour in the late summer, first mainland orchestra to visit the 50th state, first guest orchestra ever at Hollywood Bowl. The tour opens in Atlantic City on Aug. 10 in the air-conditioned Ballroom of Convention Hall.

William Judd is handling the tour for Columbia Festivals. Additional plans of Columbia Festivals will be announced as developed.

Mertens Decorated By Austrian Government

■ The Federal President of Austria, Dr. Adolf Schaerf, bestowed upon André Mertens, Executive Vice President of Columbia Artists Management, Inc., the Grand Medal of Honor, one of Austria's highest awards, on June 14 at a ceremony held at the Austrian Consulate General in New York. The Austrian Consul General in New York City, Dr. Karl Wolf, made the presentation and thanked Mr. Mertens for his "great services rendered in acquainting the American people with Austria's music and culture."

Egk's "Inspector General" For N. Y. City Opera

Werner Egk's opera "The Inspector General" ("Der Revisor") will have its American premiere on Oct. 19 by the New York City Opera Company, with the composer as guest conductor, making his first appearance in the U. S. in this capacity. William Ball will stage the work.

■ The first tour of the U. S. by Sviotoslav Richter, noted Soviet pianist, including at least 25 recitals and concerts during a three-months schedule beginning next October, is planned by S. Hurok. The impresario, who recently visited the Soviet Union, has also arranged to bring back the Moiseyev Folk Dance Troupe for ten weeks, beginning in April, 1961. Arrangements were made in conferences with Mme. Yekaterina Furtseva, the new Minister of Culture for the USSR, and will be part of an exchange plan between Russia and this country. The Moiseyev group first appeared in the U. S. in 1958.

■ William Morris Agency, Inc., announces that Le Theatre d'Art du Ballet of Paris, 25 dancers and orchestra, will make its first tour of the U. S. in the 1961-62 season. The group will present Fokine works and others by Massine and Janine Charcil. This management announces that Edmond Karlsrud, bass-baritone, will appear at the Worcester, Mass., Festival next fall as soloist in Vaughan Williams' "Sea Symphony," and that the National Ballet of Canada will play a special summer engagement at the Carter Barron Amphitheatre, Washington, D. C., Aug. 23 through 29 next.

■ Luben Vichey, President of National Concert and Artists Corporation, has announced the signing of a management contract with Aldo Ciccolini, pianist. Mr. Ciccolini's international career began after his winning of the first grand prize in the Marguerite Long-Jacques Thibaud Competition. After having played in capitals of Europe, he was acclaimed in Rio de Janeiro, Buenos Aires and Montevideo, then he came to the United States where he made his debut at Carnegie Hall with the New York Philharmonic under the direction of Dimitri Mitropoulos. Mr. Ciccolini has played in this country and Europe under the batons of many prominent conductors.

Other additions to the NAC roster are Herva Nelli, dramatic soprano of the Metropolitan Opera, who has sung at La Scala, widely in the U. S. and in a number of cities in Latin America; Carlo Zampighi, Italian tenor, who makes his American debut at the Empire State Festival this summer after appearances in leading roles at Caracas; Floriana Cavalli, soprano, who recently won a success in "Francesca da Rimini" at the Rome Opera and will sing Desdemona there next season; and Benjamin Rayson, American baritone, who was one of the winners of the Experimental Opera Theatre of America season in New Orleans, and sang Michele in "Il Tabarro" there with success.

Chappell & Company Moving to KLM Building

Chappell & Company, Inc., 150-year-old music publishing company and manufacturer of musical instruments, has signed a ten--year lease for the entire fourth floor, consisting of 11,300 square feet, in the KLM Building at 609 Fifth Avenue. The space will be utilized for executive offices. The moving will take place in the coming fall.

Chappell & Company, Inc. becomes the second major music publishing company to establish offices in the KLM Building. G. Schirmer, Inc., has also leased space at 609 Fifth Avenue and will move their executive offices to the new location in the early part of July.

Sixth Starlight Chamber Series

The Starlight Festival of Chamber Music will be given for the sixth season on Tuesday evenings, June 28, July 12 and 26, and Aug. 9, in the courtyard of Saybrook College on the Yale Campus in New Haven, Conn. Chamber works for string quartet will form the nucleus of the programs, and guest artists will include Bruce Simonds, pianist; Willie Ruff, French horn player, and others. Isabel Linderman is the manager of the Starlight Festival, Inc., the address of which is P. O. Box 6065, Hamden, Conn.

Patrick Hayes, Washington, D. C. concert manager, has been appointed consultant to Robert W. Thayer, special assistant to the Secretary of State for cultural exchange, but will continue his activities as an impresario as before. . . .

■ Thea Dispeker of New York reports that the tenth annual series of week-end evening concerts by the Castle Hill Foundation at Ipswich, Mass., in the Florentine Gardens of the former Crane Estate, will present the following: July 8-9, the Clarion Chamber Ensemble, Newell Jenkins conducting; July 15-16, Ania Dorfmann, pianist; July 22-23, Valarie Bettis Dance Group with Donald Saddler, guest artist; July 29-30, Phyllis Curtin, soprano; Aug. 5-6, Beaux Arts String Quartet and Charles Russo, clarinet; Aug. 12-13, Jose Marques' Flamenco Ballet; Aug. 19-20, the Boston Symphony Wind Ensemble, Eric Simon conducting. Saturday night programs in each case repeat those of Friday evening.

■ Eastman Boomer announces that Anton Kuerti, pianist and Leventritt Foundation Winner, has joined his management. In late August and September, Mr. Kuerti will tour South America and in October Europe, returning to North America to perform with the Cleveland Symphony on Dec. 23 and 24. On June 12 he was heard on "Sunday Gallery," WNBC-TV, Channel 4, 12 Noon to 1 p.m.

■ Pianist Artur Balsam has joined the Albeneri Trio, it was announced by Colbert-LaBerge Concert Management.

THE NATIONAL SCENE

Backstage at Kleinhans Hall, during intermission of the Buffalo Philharmonic concerts in which he was soloist in the Schumann Piano Concerto, BENNO MOISEIWITSCH, *right, is shown one of his early player piano rolls from the collection of* RAMSI TICK, *center, manager of the orchestra, while* JOSEF KRIPS, *its Musical Director, looks on.*

Lewisohn Stadium Opens Under Monteux

The Lewisohn Stadium season opened on June 21 with a concert of Tchaikovsky music, featuring Pierre Monteux' magical conducting, and Mischa Elman as soloist for the Concerto in D major for violin and orchestra. "Minnie" Guggenheimer's cheery "Helow, Everybody," was also one of the highlights of the gala opening concert of the 43rd season of New York's major summer music series.

A cool, clear evening brought out an enthusiastic audience of 11,500, who applauded Mr. Monteux and the reduced New York Philharmonic with vigor, after each work. The Overture-Fantasy, "Romeo and Juliet" and the "Pathetique" Symphony comprised the first half of the program. Mr. Monteux secured from the orchestra (with limited rehearsal time), lively, well-paced and vitally expressive renditions. The audience was so enthusiastic about Elman's performance of the violin concerto that they kept up the applause until he had given three encores, Sulzer's "Sarabande," Espejo's "Gypsy Airs" and Kreisler's "Liebesfreud," to the piano accompaniment of Joseph Seiger.

The second concert of the season was an all-orchestral program, again under the direction of Monteux, Brahms' "Academic Festival" Overture and Second Symphony, Debussy's "Nocturnes" and Strauss' "Don Juan" composing the list. Again, Monteux' readings made for enjoyable summer-evening listening.

Lorin Hollander, 15-year-old pianist, was the soloist for the third concert. He gave an enthusiastic reading of Saint-Saens' Concerto No. 2, devoid of any sign of insecurity one might have expected from a performer of his youth. Mr. Monteux was on the podium for the third night, directing the Stadium orchestra in Berlioz' "Benvenuto Cellini" Overture, Beethoven's Seventh Symphony and Debussy's Prelude to the "Afternoon of a Faun."

The 18th annual "Viennese Night" concert took place on Saturday evening with Franz Allers conducting in spirited fashion. The highlight of the evening was the "Kuppelwiser Valse," a work written by Franz Schubert for a wedding in 1826 and played for the first time by the Vienna Philharmonic earlier this year at its annual ball. The work proved an engaging trifle, as orchestrated by Gottfried von Einem. The "Marjorie" Waltz by Charles Kalman also had its first American performance. Works by Emmerich, Kalman, Suppé, Johann Strauss, Oskar Straus and Franz Lehar were offered. Eva Likova, soprano, and Kurt Baum, tenor, were the effective soloists.

M. R.

"Macbeth" Launches Cincinnati Summer Opera

■ The Three Witches in Shakespeare's "Macbeth" are known all over the world; but Cincinnati opera lovers are more excited right now about the three "wizards"—Fausto Cleva, Dino Yannopoulos and Wolfgang Roth, who gave them an enchanting "Macbeth" on the night of June 23 at the Cincinnati Summer Opera. A stunning production of the second oldest opera company in the United States.

The stature of any opera derives, of course, from its music—for the finest staging is pointless without inspiring music and artistically valid interpretation. With Cleva on the podium this was not a problem: he can take the notes of any Verdi or Puccini score and cause them to rise up from the printed page and dance like Maenads.

Verdi's finales are invariably masterpieces, yet many conductors turn them into mere noisy, pompous pageantry. Cleva has the ability to bring Verdi finales to life—bas-reliefs writhing with yearning, the story of tragical men and women, kings and gods and fools. Such a finale was Macbeth's Act I on opening night.

■ Frank Guarrera has become a monarch among present-day American baritones; his Macbeth is as crafty and ruthless, but it had sonorous regality in it, too. Mary Curtis-Verna (Lady Macbeth) began the evening with noticeable vocal tension; but long before she reached her first big aria her voice was soaring like Shelley's Skylark. She is a good actress with superb vocal gifts and effective in Verdian roles. The delighted Zoo Opera Audience covered her with applause.

The especially fine cast for this "Macbeth" was rounded out by a triumvirate of top male singers—Bonaldo Giaiotti (Banquo), Charles Anthony (MacDuff) and Ugo Benelli (Malcolm). Mr. Anthony's principal tenor aria earned prolonged applause.

HENRY S. HUMPHRIES

Chicago Concerts, Inc. Announces First Season

■ Byron Belt, Director of Chicago Concerts, Inc., has announced for its first season, two series of six concerts each —a Song Series of six vocal recitals and six events featuring music of the Baroque era.

Spanish soprano Consuelo Rubio will make her Chicago debut in the first of Chicago Concerts presentations on Dec. 9, in songs by composers of the classical school, the French chanson, and in Spanish folk melodies, with guitar accompaniment.

Other singers engaged for this series are Canadian soprano, Lois Marshall (Jan. 13); another Canadian, bass-baritone Donald Bell (Feb. 3); Swiss tenor Ernst Haefliger of the Berlin Staatsoper (Feb. 24)—the latter two making Chicago debuts; Maureen Forrester, well-known Canadian contralto (March 10); and Elisabeth Schwarzkopf, who will sing a program of lieder by Hugo Wolf.

Presenting concerts devoted to music of the Baroque period will be countertenor Russell Oberlin (Jan. 20); harpsichordist Ralph Kirkpatrick, whose recital will include music of Scarlatti and Bach; the Australian soprano Joan Sutherland, who in her Chicago debut will feature songs of Handel and the Bach Cantata No. 51 (Jauchzet Gott in Allen Landen) in which she will be accompanied by The Little Symphony of Chicago (March 3); Janos Starker, who has programmed three of Bach's unaccompanied suites for 'cello (March 24); The Little Symphony of Chicago, Harold Newton, musical director, with soloists Adolph Herseth and Ray Still in solo concerti for trumpet and oboe (April 7); and Rafael Puyana, young Colombian harpsichordist to be heard in a program of Bach and composers of the French and Spanish schools (April 21).

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Mary Frances CROWLEY
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The Fine Arts Quartet, recently returned from its second European tour, having played 55 concerts in 11 countries, will present a series of 14 concerts in the Prudential Building Auditorium during its forthcoming season opening September 20. The Quartet will appear in ten of these concerts divided into two series of seven concerts each, and will be augmented in several numbers by the New York Woodwind Quintet and the Berkshire Quartet. There will be a program of chamber orchestra music in each series, presented by the Music Center Orchestra of North Shore under the direction of Herbert Zipper, and two chamber operas will be given. Following The Fine Arts Quartet Concert Series' central theme—"The Golden Years of Chamber Music," the programs will include works of the classic and romantic masters Haydn, Mozart, Beethoven, Schubert and Mendelssohn; and contemporary composers Britten, Prokofieff, Stravinsky, Heiden, Shostakovitch, Alvin Etler, Hindemith, Riegger, Julian Orbon, Eliott Carter, Schoenberg and Kurka. Members of The Fine Arts Quartet are Leonard Sorkin, first violin; Abram Loft, second violin; Irving Ilmer, viola; George Sopkin, 'cello.

■ Raya Garbousova, presented in gala concert at Northern Illinois University, May 19, attracted a capacity house that included Chicagoans, knowing the occasion would be a rewarding one. The eminent 'cellist—one of the most attractive personalities on the concert stage today—was assisted by the University Symphony Orchestra (Frank Beezold, conductor) in beautiful performances of Couperin's Pieces en Concert for 'Cello and String Orchestra, and Boccherini's Concerto in B-flat Major for 'Cello and Orchestra. In the program's second half—Tchaikowsky's Variations on a Rococo Theme, and Chopin's Introduction and Polonaise—Mme. Garbousova had the excellent collaboration of her distinguished colleague, Paul Stassevitch at the piano. This was music making of the highest order, wherein aristocratic quality, artistry and musical temperament were equally matched. The program, with added encores, left the audience obviously moved and in a glow of excitement.

BYRON BELT, *Director of Chicago Concerts, Inc., who has announced two series for the coming season.* (*See page* 21).

■ Katja Andy played a recital at De Paul Center Theatre, May 23, in memory of the late Edwin Fischer, whose pupil and assistant she was, with whom she concertized in Europe. Miss Andy chose for her program, works most closely associated with the eminent Swiss pianist—Bach's Toccata in D Major, Mozart's Rondo in A Minor (K No. 500), the Beethoven Op. 110, and Schubert's Sonata in B Flat Major (Op. Posthumous). In dedicated performances, her superior musicianship, beautiful tone quality and understanding of the music she interpreted, enabled Miss Andy to communicate its inner beauty, which the listeners shared in a spirit of both joy and reverence.

Dennis Moffat, who won the Young Artist Award of the Society of American Musicians, played to a sold-out house at Fullerton Hall on May 22. He had won other contests before this, so there was expectancy of excellence. Moffat proved himself a fine musician with extraordinary technique and endurance, possessing a sensitivity for tone color and a wide range of contrasts that held his audience at close attention throughout a long recital. A Bach-Liszt transcription opened the program and had authority and clarity. Franck's massive Prelude, Chorale and Fugue was presented with due regard for the composition's spiritual qualities as well as its thundering climaxes. Etudes by Chopin

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and the important Ballade in F minor, superbly done, were followed by Brahms, Granados and Debussy, and the program ended with a rousing Mephisto Waltz by Liszt. Moffat is one of the best of the winners of this annual contest, which has an upper age limit for participants of 25 years. His musical future is bright, and such minor defects as lack of proper spacing between numbers, and even within a composition will be eliminated by experience.

■ Joseph Saunders, 'cellist of the Chicago Symphony Orchestra, appeared as soloist on several occasions during the past year in concertos of Victor Herbert, Vivaldi and Saint-Saëns; and presented the local premiere of works for 'cello by Broekman, Wagenaar, Freed and Shulman at a concert of the International Chamber Music Society. In addition to guest solo appearances with various suburban groups in Hinsdale, Geneva, Flossmoor and Beverly Hills, Mr. Saunders appeared in a recital of chamber music at the Chicago Public Library, and with the Chicago Symphony Orchestra at a Pops concert, Jan. 2. He also participated in clinic discussions in the public schools. At the present time, he is preparing for next season the Josephson Concerto for 'cello and strings (which has never been done in its entirety with orchestral accompaniment), as well as the Hindemith Chamber Concerto and the Second Sonata by Martinu.

■ Rudolph Reuter has been active in various capacities in the season just passed, notably in that of chamber musician, and has been joined in concerts by distinguished colleagues. They have included the Northwestern University String Quartet: Messrs. Reyes, Fiorelli, Persinger and Powers, in concerts at Teachers College, Cliff Dwellers Club, Francis Parker School; in trio concerts for the Chicago Chamber Music Society at the Arts Club and the Cliff Dwellers. Other trio concerts have been with Frank Miller, solo 'cellist of the Chicago Symphony and Oscar Chausow. With Sidney Harth, concertmaster of the Symphony, Mr. Reuter played sonata recitals for Mundelein College and for the Friends of Austria group, in an Austrian program. They will appear at Notre Dame University in October. Mr. Reuter and Francis Akos, assistant concertmaster of the Symphony, will appear for the Chamber Music Society (Mr. Reuter's third engagement) in November.

Angel Reyes, chairman of strings at Northwestern, and Mr. Reuter played sonata recitals for the University of Mississippi, the Society of American Musicians and the Cliff Dwellers. Mr. Reuter gave his fourth season of eight lecture recitals for Faulkner School, and one on the Music of France for Teachers College, Chicago. In the immediate past he has played with John Weicher and Hugo Kolberg in various concerts and with the Racine String Quartet (Wisconsin). Aside from his pedagogical work at the American Conservatory he conducts two classes: Piano Literature and Piano Pedagogy. He was guest speaker for the Chicago Womans Musical Club in their last meeting of the season.

Prudencija Bickus, soprano, who was presented in the title role of Puccini's "La Tosca" at Teatro Nuovo, Milan, Italy (1958) as winner of American Opera Auditions of Cincinnati, made a second appearance as "La Tosca" in a performance of the opera given by the Chicago Park District Guild at Austin Town Hall, March 13. Miss Bickus will be featured in the same role when a concert version of the opera will be given at the Grant Park concert of July 6.

■ When Maria de Francesca, an unusually gifted student of Maria Hussa-Greve of Chicago, sings the role of Mimi in a concert version of Puccini's "La Boheme" at Grant Park, July 6, she will be making her third recent operatic appearance. She sang the same role in a full performance of the opera presented by the Chicago Park District Opera Guild at Austin Town Hall in March, and the title role in Puccini's "La Tosca" with the Apollo Opera Company at the Eighth Street Theatre, April 8. Other recent appearances made by Miss de Francesca were those as guest soloist with the Glee Club of the Chicago Association of Commerce and Industry in concert at the Goodman Theatre; and as soloist with orchestra at the Sherwood Music School Commencement Concert given in Orchestra Hall, when the young artist sang "Ritorna Vincitor" from Verdi's "Aida" with conspicuous success.

DOSHA DEVRIES

Modern Cantata's Liberties Shock Quaker City

Philadelphia

■ Arresting compositions by contemporary composers from both sides of the Atlantic commanded attention in the closing month of this city's major music season.

Temple University's music festival took a giant step when it commissioned a work by a leading Philadelphia composer. Joseph Castaldo wrote his first major choral work, "Flight" (the title refers to the Ascension), to a surrealistic poem by John Shoemaker, a follower of James Joyce.

The words, sometimes making little sense, with single words injected into other phrases, are more shocking than the music by this modernistic composer. Called a "sacred cantata" and dealing with the Crucifixion and Resurrection, it has such startling phrases as "Christ was stuck on two sticks . . ." Castaldo's vocal harmonies are simple; he often uses the choir in two parts. He gains color through superb use of the woodwinds. Narrator and wordless soprano are also employed, the latter rather pointlessly. "Flight" has already been scheduled for repeat performances and appears to merit them. It was, incidentally, superbly performed by the university ensembles under Robert Page, with Robert Grooters as narrator.

Eugene Ormandy conducted this city's first major concert performance of Orff's "Carmina Burana" with the Philadelphia Orchestra and Rutgers University Choir, and it was perhaps his most successful choral excursion. On the same program was Harald Saeverud's "Peer Gynt" Suite No. 1. In an interview before the concert the Norwegian composer said he "hates musical styles" and that his "Peer Gynt" music was "deromanticized." In any event, it is Norse in spirit and atmosphere, with occasional touches of humor.

■ Music of contemporary Welsh composers was heard at Rutgers University at Camden, N. J., with Prof. Ian Parrott, of the University College of Wales, as guest of honor. Two songs of simple beauty, by Prof. Parrott, were well sung by Jacqueline Faulcon, soprano. Most of the Welsh music heard held interest through individuality with little use of dissonance. Divertimento No. 1 by William Mathias, for violin and viola, featured a humorous square dance. David Wynne's Piano Sonata No. 1, played by George Reeves, was outspoken and had good thematic development. Piano works, string quartet and songs by Harold Boatrite showed this young Philadelphia composer to have definite talent. He is a moderate progressive and his works are not over-long. The Quartet had variety in its writing and good interplay between the players; in a Piano Soata and "Five Lyrics" Boatrite showed a predilection for harmonic figurations, sometimes reminiscent of Cyril Scott.

Idiomatic productions of two American one-act operas were given by the music department of West Chester State College. Alec Wilder's "The Lowland Sea" had a simple plot and musical solidity; Douglas Moore's "The Devil and Daniel Webster" proved colorful.

■ In his first appearance here since becoming music director of the New York Philharmonic, Leonard Bernstein thrilled a capacity audience at the Academy of Music with a clear and powerful reading of the Brahms First Symphony by the Philharmonic. Individual details were stressed but not to the detriment of the over-all conception. The Philharmonic is a disciplined ensemble, not as tonally opulent individually or in toto as the Philadelphians. Bernstein also seemed relaxed as piano soloist (and conductor) in Mozart's Concerto No. 17 in G.

Anshel Brusilow, new Philadelphia Orchestra concertmaster, displayed his mettle as a recitalist on two occasions, both warmly applauded. Other recitalists have been Audrey Bookspan, solo danced, and Dorothy Maynor, soprano. Licia Albanese scored in songs with the Amerita String Orchestra.

SAMUEL L. SINGER

Pittsburgh Hears Rare Opera Bill

■ Duquesne University Opera Workshop staged two infrequently heard Italian operas, Pergolesi's "The Maid as Mistress" and Donizetti's "The Night Bell." . . . The Musicians' Club, Paul W. Koch, president, gave its 25th Annual Memorial Concert for 45 musicians and music patrons who passed on during 1959. Duo-pianists Hyla Goldstein and Annabelle Joseph; Ruth McCoy, recent local finalist of the Metropolitan Opera Auditions, and June De Forrest, violinist, the club's 1960 scholarship winner, were the soloists. . . . The Pittsburgh Concert Society's 17th season Youth Concert featured Constance Giesey, Barbara Karp and Gary Lewis, pianists; Mark Childs, violinist, and James Murphy, clarinetists. Homer Wickline and Therese Mathieu were the accompanists. . . . Paul Sladek, violinist-composer-teacher, has admirably arranged Fiorello's 28th Caprice with piano accompaniment, published by Volkwein Brothers, Pittsburgh. In the violin category of the 1959 composition contest of the Composers Press, Inc., New York, Mr. Sladek was winner with his "The Old Clock," and he also won the 1954 Composers Press award with his "Menuet Pompadour."

Other projected events for next season: the YM & WHA Musical So-

ciety's 35th Annual series will include eight recitals by pianists William Masselos, Maria Louisa Faini and Annie Fischer; Stuart Canin, Paganini Contest first prize winner; the Hungarian 'cello-piano duo, Mihaly Virizlay and Agnes Rado; the Bach Aria Group with Jan Peerce, Eileen Farrell, Norman Farrow, Carol Smith and instrumentalists; the New York String Sextet, and a Pittsburgh area auditions winner, to be announced. . . . F. S. Olmsted whose initiative has accounted for the success of Music for Mt. Lebanon, across the Monongahela River—announces the sell-out of the subscription series for the 1960-61 recitals in Mt. Lebanon High School, which seats 1,500 persons. On the calendar are the Goldovsky Opera offering of "Don Giovanni"; Giulietta Simionato, mezzo-soprano; Joan Sutherland, soprano; the First Piano Quartet; and an all-Gershwin program by the Pittsburgh Symphony with Coleman Blumfeld at the piano.

RALPH LEWANDO

Boston Late Season Concerts Hold Novelty

■ An out-of-town evening of special interest was the performance of the Portland Symphony Orchestra, under Rouben Gregorian, with Sigurd Rascher as saxophone soloist in Erik Larsson's Saxophone Concerto. This indefatigable champion of the instrument is worthy of his cause, for his musicianship, in equalling his virtuosity, enables him to effect pure lyric poetry in his highest range, from which one has been led to expect only honks and squeals.

Walter Piston, retiring from the Harvard music faculty to devote himself entirely to composition, was feted at a fine program of his own music, played by principal deskmen of the Boston Symphony. Polyna Savridi gave a Jordan Hall recital soon after winning the New England regional auditions for the Met, and placing in the finals with a grant. She amply revealed the rightness of her judges' choice in a program of superior order, both in choice and delivery. The stage is clearly her element, and a Bellini aria her playground. Irma Rogell, a former student of Wanda Landowska, gave a harpsichord debut at Jordan which was altogether musicianly and enjoyable. She has a variety of timing and tasteful exaggeration that makes one forget the color limitation of the instrument. Also, her registrations almost vie with those of the organ; she works the flaps and louvres of her instrument overtime to make a formidable melange of thuds and tinkles.

At the Boston Conservatory, Serge Conus gave his second faculty recital of the season. He is an artist of passionate feeling and bravura virtuosity that usually is heard only in awesome echoes of the past. He programmed six major fantasies, from Bach to Balakirev, and strewed a couple of Liszt Rhapsodies among his six encores. Later, for the Conservatory graduation program, Rouben Gregorian led the chorus and orchestra in Lukas Foss' "The Prairie," and Delius' "Songs of Farewell."

Time now to look to Tanglewood, where the Berkshire breeze may be expected to soothe the sprawling listeners and the musicians themselves, recently returned from the tour; for while they are among the country's best-loved players, they are certainly its most overworked.

ROBERT W. DUMM

"Met" in Birmingham

■ Birmingham welcomed with unusual enthusiasm the arrival of the Metropolitan Opera with Rudolf Bing, general manager, and Francis Robinson, assistant manager, for the two annual performances here. We came near losing the visits of the "Met" last year, but arrangements were made for the usual two performances to continue.

On Monday night, the Opera presented was "Madama Butterfly," with Nino Verchi conducting and making his first appearance in Birmingham. Dorothy Kirsten and Eugenio Fernandi were the principals. This was followed on Tuesday night by performance of Giordano's "Andrea Chenier," conducted by Fausta Cleva, with Zinka Milanov and Richard Tucker in the lead roles. On both occasions the audiences were large and enthusiastic.

At the Opera Guild Luncheon, Elisabeth Soederstroem and William Olvis, accompanied by Walter Tausig, sang a program of arias to the delight of the listeners. Mrs. Lewis Friesell, vice president of New York's Opera Guild, was a guest.

The Birmingham Conservatory of Music, at Birmingham Southern College, of which Hugh Thomas is director, presented a stimulating concert by Edward Kilenyi, head of the Piano Department of Florida State University. Mr. Kilenyi played a group in memory of Ernst Dohannyi, his teacher and friend; also the 24 Chopin etudes. He received the cordial applause of a large audience.

The Indian Springs Glee Club, of Indian Springs College, Birmingham, presented a delightful and well-sung program under the direction of Dr. Lara Haggard. Proceeds were donated to the Sick Poor Fund. . . . Martha and John Light, prominent singers and voice teachers of Birmingham, recently gave a program of opera arias in Decatur, Ala. . . . The Birmingham Music Club's Spring luncheon paid tribute to Mrs. E. T. Bozenhard, who for many years has served the Club as box office manager and board member. Mrs. Bozenhard's resignation became effective in June, and she and her husband will move to Santa Barbara, Cal.

ALICE GRAHAM

Berea Bach Festival And Cleveland Events

■ Spring Festival season is at present in full swing and announcement of summer music activity is swelling the tide. The 28th annual Bach Festival at Baldwin-Wallace in Berea offered two full days of Bach masterworks which centered around the "Passion according to St. John." In addition there were numerous chamber music works, cantatas, motets and the monumental "Art of the Fugue" in the orchestration of Robert Scholz, which was awe-inspiring in its grandeur but also exhausting in its demands on concentration. George Poinar and Cecil Munk shared conductorial duties with consummate authority; the Festival Chorus of 200 voices was finely articulate and the Festival Orchestra, which was augmented by musicians from the ranks of the Cleveland Orchestra, was admirable in its support. In the Passion music obsolete instruments used included an oboe d'Amore, two viole d'amore, a viole de gamba, a harpsichord and a lute. Vocal soloists throughout the festival were of exceptional appeal: they included Janice Schmidt, soprano; Ilona Strasser, contralto; John McCollum and Richard Krause, tenors; Bruce Govin, baritone and Philip Mac Gregor, bass. The Kulas Musical Arts Auditorium was packed for all performers . . . Walter Blodgett, curator of Music at the Museum of Art, repeated last year's Contemporary Music Festival, held concurrently with the May Show at the Museum. There were seven concerts of varied interest allowing today's composers, local, national and international, to be heard in a specialized frame and appealing to a specially interested audience. Every offering was received with an equal degree, of approval and applause. The efforts of all participating musicians were most laudable; most of the music—and some in manuscript—is as difficult to read as it is to play. Blodgett on this occasion produced some fascinating choral numbers by Normand Lockwood, Aaron Copland, Leo Sowerby, Benjamin Britten, William Walton, Randall Thompson and Henry Woodward. Some of Herbert Elwell's major works were performed by top Cleveland artists: Dr. Jerome Gross, violin and Ward Davenny and Arthur Loesser, duo-pianists, who also included Hindemith's Sonata of Two Pianos, Stravinsky's Sonata for Two Solo Pianos and Beryl Rubinstein's Suite for Two Pianos. The seventh and concluding program in the series was sponsored by the music division of Western Reserve University, and included a one-act opera by Klaus Roy, annotator of the Cleveland Orchestra programs; it was conducted by Eugene Kilinski of Western Reserve University.

ROSE WIDDER

Chautauqua Series Lists Premieres and Choral Hearing

American premieres of a major new piano work and an old score for harpsichord and piano will be given by the Chautauqua Symphony, it is announced by Walter Hendl, musical director and conductor of the organization. The new work is the "Epitaphs Concertant" by the young composer, David Kraehenbuehl, professor of music theory at Yale University and founder of the *Journal For Music Theory*. The work was composed for Armin Watkins, pianist, who will play the concerto at Chautauqua on July 26. He was soloist for the world premiere of the work in Basel with Paul Sacher conducting.

The old score to have its first American concert performance is a Double Concerto for Harpsichord and Piano by Carl Philip Emanuel Bach, with the New York harpsichordist Blanche Winogron Beck and Mr. Hendl as soloists. The event is scheduled for Aug. 21.

The Mahler Centennial will be observed on July 31 with a performance of the Fourth Symphony, with Patricia Berlin, mezzo-soprano, as soloist. A major event of the summer will be the presentation of the "St. Matthew Passion" of Bach on Aug. 14. Paul J. Christiansen will prepare the Chautauqua Art Choir for the event, and soloists will be: Rosa Cavoia, soprano; Patricia Berlin, mezzo-soprano; Richard Paige, tenor; Louis Sudler, baritone and Clifford Harvuot, bass. Mr. Hendl will conduct.

Other soloists to appear include: Muriel Kilby, Jacob Lateiner and Ozan

Marsh, pianists; Mischa Mischakoff, Diana Steiner, Berl Senofsky, violinists; Nathan Gordon, violist; and Laszlo Varga, 'cellist, and among singers John Alexander, tenor, Marjorie Gordon and Mary Judd, sopranos.

West Coast Hears Bloch And Benjamin Operas

San Francisco

■ Chief attention in April centered on the master class given by 'cellist Pablo Casals under the auspices of the University of California's Music Extension on its Berkeley campus. A small but selective group of string players registered in the course for credit and some fifty-five auditors were allowed to take in the proceedings without participating. Interspersing his remarks with frequent illustrations on both 'cello and piano, the famed maestro revealed that age has not noticeably dampened his skill on both instruments. On the opening day the press was invited and after the class a press luncheon was held to permit general discussion. At the end of his month-long class the San Francisco Symphony Orchestra, Maestro Enrique Jorda conducting, presented a special concert in tribute to Casals, and at its conclusion Casals expressed his appreciation both of the performance and the cordial welcome extended him by the Bay Area's musical forces. In particular, he noted the achievements of the San Francisco Symphony Orchestra under Jorda, referring to it as ". . . a wonderful orchestra conducted by a wonderful musician. . . ."

■ Opera workshops at the University of California and San Francisco State College took high honors with American premieres of operas by Ernest Bloch and Arthur Benjamin. Dr. Jan Popper, director of UC's Opera Workshop, prepared the production of Bloch's "Macbeth," a serious masterpiece never before given in this country. The English text permitted incorporation of some well-known speeches, and Bloch's music, though colored by Wagnerian and Debussyan influences (the opera was composed between 1902 and 1909), has striking individuality and contains some profoundly expressive passages. Dramatically, of course, it is highly effective. At State College a remarkably well organized production of Arthur Benjamin's opera "The Tale of Two Cities," founded on the novel of Dickens, gave its audiences an exciting piece of theater. The plot compresses the lengthy story into six highly effective scenes, and though some important events had to be left out, the work is quite faithful to the well-known story. Professors Rue Knapp and J. F. Tegnell, of the Music and Drama Departments, respectively, were in charge of the production.

A performance of Beethoven's Ninth Symphony brought the San Francisco Symphony Orchestra's season to a close on May 25-27, the soloists being Dorothy Warenskjold, Katherine Hilgenberg, Raymond Manton and Kenneth Smith. A generally well-rounded season struck a happy balance of the familiar and the unfamiliar, although it is true that only one lengthy modern work was introduced, Karl Amadeus Hartmann's symphony, and that no attention at all was paid to Gustav Mahler's centenary. But in the seven years since Enrique Jorda assumed direction the orchestra has grown steadily, and there is every reason to assume that this will continue in the seasons to come. The fact that its drive to raise $225,000 to meet the season's expenses netted $248,000 is an indication of the community's respect for the orchestra. A permanent endowment, of course, would solve the orchestra's financial problems, and perhaps this will materialize in the not too distant future.

■ The May 24 program of the Composer's Forum, in the Century Club, featured some vocal compositions of younger composers, works in which a novel treatment of the voice-part did not always aid comprehension of the text. This was especially true of Lester Trimble's setting of several long extracts from Geoffrey Chaucer's "Canterbury Tales," in which the natural poetic rhythm was neutralized, if not materially altered, by what appeared to be an arbitrary rhythm in the voice-part. A Piano Sonata by Leland Smith of Mills College's music faculty revealed a musical idiom derived in about equal parts from Roger Sessions and Darius Milhaud, and stressing once again, as so many similar works do, the percussive qualities of the instrument. Marvin Tartak was the persuasive performer and Lenoir Hosack sang the songs on the program.

On May 5 and 12 the Griller Quartet played all six string quartets which Mozart dedicated to Haydn in its first Hertz Hall concerts in some time, and on May 15 and 16 and again on May 22 and 23, Professor Edward Lawton directed the University Chorus and Orchestra in an especially moving performance of J. S. Bach's B Minor Mass. Soloists were Carole Bogard and Mary Groom Jones, sopranos, James Schwabacher and John Bogard, tenors (they alternated during the two weekends) and Edgar Jones, baritone. Professor Lawton stresses the close integration of text and music and thereby preserves the work's liturgical character, where some conductors seem to make of it a dramatic spectacle.

JOSEPH BISKIND

Los Angeles Schedules Varied Season at Bowl

■ The 39th season of the Hollywood Bowl begins on July 5 with Pierre Monteux on the podium and Jean Madeira as soloist. The traditional "Symphonies Under The Stars" will take place, as in the past, on Tuesday and Thursday evenings, except for the Friday evening special attraction, Aug. 26, when Renata Tebaldi will be presented with the Philharmonic. Saturday evenings will be allotted to the Hollywood Bowl "Pops."

Subsequent to Monteux, the conductors will be William Steinberg, Jean Martinon, Carlos Chavez, Walter Hendl, Eugene Ormandy. Among the well-known soloists scheduled to appear are Byron Janis, Rudolf Firkusny, Jaime Laredo, Leonard Pennario, John Browning, Leon Fleischer, Giuseppe Di Stefano, Michael Rabin, Aldo Parisot, Dorothy Kirsten, Eugene Istomin. The Roger Wagner Chorale will assist Steinberg in Mahler's Second Symphony, and Ormandy in the Verdi Requiem which closes the "Symphonies Under the Stars" on September 1.

The New York Philharmonic under Bernstein will give three concerts in the Bowl on Sept. 2, 4 and 5.

ARTHUR WOLF

Detroit Again Greets Visit of Metropolitan

■ Financially speaking, this year's visit by the Metropolitan Opera was no less impressive than that of the previous year. Three out of the five scheduled presentations were sold out weeks before their actual performance, while the others, "Chenier" and "Simon Boccanegra," enjoyed as near capacity as any box office treasurer could desire.

Cyril Ritchard's witty, exuberant setting of "Le Nozze di Figaro," under his agile direction, sprinted and bounced like any current, smash musical hit. The production was neatly rounded out by the vibrant conducting of Erich Leinsdorf and a cast of principals whose acting and singing were exemplary. Cesare Siepi and George London were in splendid form as the male protaganists aided by a perfect trio of female leads—Elisabeth Soederstroem as Susanna, Lisa Della Casa as the Countess Almaviva and Mildred Miller as Cherubino.

Not so successful was the other comic offering of the season, "The Gypsy Baron," also directed by Ritchard. A dull production, enlivened only by Walter Slezak and a squealing pig, did credit to few of those involved, including Lisa Della Casa, who replaced the ailing Lucine Amara.

The opening production, "Simon Boccanegra," was laudable for the Fiesco of Giorgio Tozzi and the Gabriele of Richard Tucker, Anselmo Colzani was the imported replacement for the lamented Leonard Warren. Mary Curtis-Verna as Amelia was vocally secure but gave little in the way of characterization.

"Andrea Chenier" boasted Richard Tucker and Zinka Milanov, both in fine form, and Mario Sereni, a splendid baritone making his second Detroit appearance.

The closing performance of "Il Trovatore" lacked the greatest distinction.

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NOVAES IN PIANO CONCERTI

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These performances are in the exalted vein of Mme. Novaes' superbly Romantic art. The readings are colorful and marked by a refined control of dynamics and a certain fluency and warmth that mark this distinguished pianist's art. The orchestral accompaniments are sure and authoritative, if the sound is not perhaps of the greatest degree of clarity throughout. R. K.

ELMAN'S ANNIVERSARY RECORDING

ELMAN JUBILEE RECORD, CELEBRATING FIFTY YEARS OF VIOLINISTIC TRIUMPH. MISCHA ELMAN, violinist. JOSEPH SEIGER, pianist. Vanguard VRS-1051. Monaural.

Elman's ripe art is here mirrored in a large gallery of shorter works mainly, which exhibit his luscious tone and fluent technical accomplishments in a winning light. Since this collection includes most of the favorites of those who relish the violin art in its more intimate phases, the recording is a good one to buy and treasure as a permanent record of the playing of the genius of the strings who has been a household word for a half century. Mr. Seiger provides discreet accompaniments. R. K.

EARLY SCHUMANN PIANO WORKS

THE YOUNG SCHUMANN. SCENES FROM CHILDHOOD, "CARNAVAL," "PAPILLONS," SONATA IN F SHARP MINOR. LEONARD PENNARIO, pianist. Capitol PBR-8480. Monaural.

Some of the most delightful—and today often much neglected—works of the poet of the piano are here given light and skillful readings. If some of the poetry of "Carnaval," for example, is to be read between the lines, at least we are not given over-bathos and sugary wallowing in the Romantic. Mr. Pennario's style is of the modern variety, in the treatment of these works, but on the whole some may prefer to have a more thoughtful and feeling treatment. He is at his best in the sonata, which demands power, conciseness and command of the structure. R. K.

LANDOWSKA'S TESTAMENT

MEMORIAL EDITION, WANDA LANDOWSKA. **Bach:** THREE-PART INVENTIONS. NOS. 1, 2, 5, 11, 13, 14 and 15. TWO-PART INVENTIONS. (complete). WANDA LANDOWSKA, harpsichord. RCA Victor LM 238. Monaural.

This grand product of the late Wanda Landowska's learning and technical wizardry is one of the "musts" for almost any record library. In addition to the Three-part Inventions, which are familiar, she resuscitated the Two-part Inventions as one of the last labors of her richly productive life. These were long considered mostly useful as technical exercises or student pieces, but Mme. Landowska demonstrates that they contain great and complex contrapuntal beauties. The record also contains a rare little talk by the great clavecinist in English, outlining the unique qualities of these works. Of course, she plays all the works with the unique subtlety, color and great accuracy of ornamentation that is associated with her art. R. K.

BAROQUE TREASURES

BIRTH OF THE BAROQUE. **Giovanni Gabrieli:** CANZONE A QUATTRO, "LA SPIRITADA." **Lully:** BALLET MUSIC FOR "XERXES." **Gibbons:** FANTASIA. **Valentin Haussmann:** PAVAN AND GALLIARD. **Henricus Biber:** CIACONA WITH NACHT WAECHTER. **Carolus Luython:** FUGA SUAVISSIMA. **Couperin:** L'APOTHEOSE DE LULLY (excerpts). CONSORT OF VIOLS OF THE PRO ARTE ANTIQUA OF PRAGUE. KARL NURMELA, baritone. Bach Guild Recording. Vanguard BG-591. Monaural.

Another of the distinguished Bach Guild recordings in which Vanguard is doing much to acquaint us with the rarer examples of Baroque musical art. In this case, the highly accomplished consort of viols of the Pro Arte Antiqua of Prague—that makes three of these Pro Arte groups in various countries known to us—gives a smooth version of all the music. The most unusual item is perhaps that by Biber, in which the voice of a baritone intones the measures of the Night Watchman in two of the movements, these being almost identical in their wording with those later used by Wagner in his finale to Act II of "Meistersinger." A fine addition to the questing musicophiles' collection. R. K.

PIANO SOLO

Ravel: "JEUX D'EAU and "POUR LE PIANO." **Liszt:** "UN SOSPIRO," "VALSE OUBLIEE," and "SONETTO DEL PETRARCA" (NO. 123). DOROTHY EUSTIS, pianist. Alta Records 1002.

Miss Eustis has an animated pianistic style and particular affinity, apparently, for Liszt's music. While the Ravel works emerge with a vivacious manner and are stylistically in the idiom of that composer, the Romantic numbers evoked in the present listener a greater feeling of warmth and communication. Technically, the recording is fair in a sound-sense. R. K.

PIANOLOGUE — PHILIPPA DUKE SCHUYLER. Music of the Orient, Africa, early Europe, Caribbean and South America; also **J. S. Bach;** PRELUDE AND FUGUE IN A MINOR. **Chopin:** SCHERZO IN C SHARP MINOR; **Ravel:** ALBORADA DEL GRACIOSO. Circe Records CLP 101, monaural.

This recording is, in part, a reproduction in terms of Western music of some folk tunes the young pianist heard and recorded in her remarkable travels through various countries off the beaten track, where she gave concerts for native kings and missionaries (Dr. Albert Schweitzer) and for Dowager Queen Elisabeth of the Belgians. The folk excerpts are interesting, if fragmentary. Greater musical beauty is found in the works from early Europe. In the Bach, Chopin and Ravel works Miss Schuyler gives a cross-section of her fleet and animated musical style which captures the spirit and differences in the various works performed. A novel souvenir of journeys not taken by many artists. R. K.

STEREO

FOR ORCHESTRA

Bartok: DANCE SUITE; "DEUX PORTRAITS," OP. 5; "MIKROKOSMOS:" BOUREE, "FROM THE DIARY OF A FLY." THE PHILHARMONIA HUNGARICA, ANTAL DORATI, cond. Mercury SR 90183, Stereo.

Bartok's "Dance Suite" is one of his most exciting and listenable pieces. This can probably be ascribed to the folklike quality that permeates the material (although the themes are original). The performance on this record, coupled with the earlier "Two Portraits" and two movements from the Tibor Serly arrangement of "Mikrokosmos," is evidence of the admirable care taken by conductor, orchestra and Mercury's engineers. R. I. F.

Bloch: CONCERTO GROSSO NO. 1 (1925); CONCERTO GROSSO NO. 2 (1952). EASTMAN-ROCHESTER SYMPHONY, HOWARD HANSON, cond. Mercury SR 90223, Stereo.

This is an important recording, for

it marks the first performance on discs of Bloch's Second Concerto Grosso, as well as the first coupling of both Concerti Grossi. They are both masterpieces of modern string orchestra literature, with the second being the more abstract, as well as the more concise in the development of the musical ideas. The performance by Hanson and the Eastman group are brilliant and compact, laying much stress upon the rhythmic qualities of the music. The sound is live and unadulterated by dynamic manipulation. R. I. F.

Bruckner: SYMPHONY NO. 8. THE BERLIN PHILHARMONIC. HERBERT VON KARAJAN. cond. Angel 3576 B, Stereo. Two records.

According to the accompanying program booklet by Mosco Carner, this is a recording of the "original" version of the oft-revised Eighth Symphony of Bruckner. This monumental work was considered by the composer to be his finest symphony. With its majestic themes, complex texture and chromaticism, unabashedly spacious instrumentation, and vast length, it is probably the most representative work of this sincere but untimely music. This reading by von Karajan is probing and appropriately broad in scope. To my taste, the third (Adagio) and fourth (Finale) movements come off most successfully, with the first and second suffering from too much "probing." The sound is excellent, with this type of orchestration always benefitting by the stereophonic technique. R. I. F.

Stravinsky: SONG OF THE NIGHTINGALE; PULCINELLA SUITE. L'ORCHESTRE DE LA SUISSE-ROMANDE, ERNEST ANSERMET, cond. London CS 6138, Stereo.

To the proud owner of newly acquired stereophonic equipment, who is occasionally hard-pressed to demonstrate the virtues of his "stereo" over "ordinary hi-fi" to some suspicious friends, I recommend the purchase of the above recording, together with its previously issued monaural counterpart. The spaciousness, perspective, and clarity of instrumental definition in the newer issue will be a convincing argument. The performances are outstandingly deserving of these sonic improvements. R. I. F.

Beethoven: SYMPHONY NO. 3 IN E FLAT MAJOR (Opus 55) ("EROICA"). THE VIENNA PHILHARMONIC ORCHESTRA, GEORG SOLTI, cond. London CS 6145 Stereo.

A Beethoven symphony by the Vienna Philharmonic has always been, for me, an eagerly anticipated experience. This recording of the "Eroica" under Georg Solti has not let me down. The performance has the *gemuetlich*, chamberlike quality for which this group is so noted, and yet drives powerfully for the climaxes without becoming overblown. The Marcia Funèbre is dignified and relaxed, and the clarity of the Fugato and the following Scherzo are much enhanced by the excellent stereophonic sound. R. I. F.

SYMPHONY WITH ORGAN

Saint-Saens: SYMPHONY NO. 3 IN C MINOR, OP. 78. BOSTON SYMPHONY ORCHESTRA, CHARLES MUNCH, cond. BERJ ZAMKOCHIAN, organist, LEO LITWIN AND BERNARD ZIGHERA, pianists. RCA Victor LSC-2341, Stereo. Although Saint-Saens' Third Symphony has much intrinsically fine musical qualities, it probably owes its recent popularity to the possibilities it offers as a hi-fi, stereo display piece. To achieve clarity and spaciousness through the thunderous tuttis of this recording, RCA "spread" its forces, literally, placing the orchestra across the entire front half of the auditorium itself (with the seats removed, of course). A special microphone array picked up sound from the organ pipes at the rear of the stage. The aural result, if your equipment can handle it, is breathtaking. The conductor's musical approach conforms to the broad conception of the entire production. R. I. F.

DVORAK'S "REQUIEM"

Dvorak: REQUIEM, OP. 89. MARIA STADER, soprano, SIEGLINDE WAGNER, alto, ERNST HAEFLIGER, tenor, KIM BORG, bass, TSCHECHISCHE PHILHARMONIE PRAG, TSCHECHISCHE SANGERCHOR PRAG, KAREL ANCERL, cond. Deutsche Grammophon Gesellschaft. 138026/27. Two records. Stereo.

Deutsche Grammophon Gessellschaft has been setting standards for German recording companies for many years. Now that Decca Records will distribute Deutsche Grammophon treasures in the U.S.A., and with competition so close at hand, the game of "best of choice" and "whose good taste" may become an engaging pastime.

It is clear from the very beginning that Dvorak was dedicated to Czechish religious traditions and that the best of his creative talents are to be found in this noble work. Conductor Ancerl is equally devoted and leads his inspired soloists, orchestra and choir in the kind of performance that makes it a standard bearer in every finest sense. It is a pity that the first stereo recording of Dvorak's masterpiece has no English translation printed with the enclosed text. J. A. F.

HAYDN'S "CECILIA MASS"

Haydn: CACILIEN-MESSE (ST. CECILIA MASS). ORGELKONZERT F-DUR. MARIA STADER, soprano, MARGA HOFFGEN, alto, RICHARD HOLM, tenor, JOSEPH GREINDL, bass. MICHAEL SCHNEIDER, organ, CHOR UND SINFONIE-ORCHESTER DES BAYERISCHEN RUNDFUNKS. EUGEN JOCHUM, cond. Deutsche Grammaphon Gesellschaft. 138028/29. (Decca).

We wish we could report that Jochum was equally effective with Haydn's "Mass." Unfortunately, his orchestra and choir are not in the same league with the Czech groups. He does nevertheless present an intelligent and dramatic reading of the work that is at the very least worthy of our keenest regard. Once again, there is no English translation to be found in the printed text.

Side four, with Michael Schneider at the organ, is a winner on all counts. J. A. F.

"HELDENLEBEN" WITH KARAJAN

Strauss: "EIN HELDENLEBEN." HERBERT VON KARAJAN, cond. THE BERLIN PHILHARMONIC ORCHESTRA. Deutsche Grammaphon Gesellschaft 12022 (Decca).

Karajan in his interpretation of "Hero's Life" indicates in no uncertain terms that this story is about a hero who revels in his exploits; that he has never aged; and, further, that he is willing, able and eager to do it all over again. This happy denial of a hero who seems to have been living in mental figurations, even though the hero may very well have been Strauss himself, is a delight, and we recommend it highly. Michael Schwalbe, who plays the violin solos, is tops. J. A. F.

MORINI'S MASTERY

Glazounov: VIOLIN CONCERTO IN A MINOR, OP. 82. **Bruch:** VIOLIN CONCERTO IN G MINOR, OP. 26. ERICA MORINI, VIOLINIST, BERLIN RADIO SYMPHONY ORCHESTRA, FERENC FRICSAY, cond. Deutsche Grammaphon Gesellschaft 12029 (Decca).

Years have gone by since an attractive little girl graced a concert stage with the great Arthur Nikish conducting and startled the musical world with her playing of the Beethoven Violin Concerto. Both the Glazounov and Bruch concerti are old friends of Miss Morini's, and this new record displays the qualities that have kept her in front of loving audiences—marvelous drive, depth in concept and a wonderful warmth. One might contend with her tendency to an audible sound when she changes her bow from one stroke to another or an occasional shift that may sound excessive. But, for those who demand the big line, these blemishes are mere dots on a marvelous horizon. Conductor and orchestra fit beautifully into every mood. J. A. F.

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NEW RECORDINGS RECEIVED

FRANCK: Sonata in A major. DEBUSSY: Sonata in G minor. Isaac Stern, violin; Alexander Zakin, piano. Columbia ML 5470. Monaural.

BRAHMS: Piano Quartet in G Minor, Op. 25. Ralph Berkowitz, piano, Bel Arte Trio. Boston B-215. Monaural.

BEETHOVEN: Piano Concerto No. 3 in C minor, Op. 37. Julius Katchen, piano. The London Symphony Orchestra, cond. by Pierino Gamba. London CS 6096. Stereo.

THE TWO PIANOS OF LEONARD PENNARIO: The pianist plays both parts of piano duets by Brahms, Arensky, Dvorak, Strauss - Chasins, Grieg, Chopin-Pennario, Schubert, Benjamin, and himself. Capitol P 8517. Monaural.

KHATCHATURIAN: Concerto for Piano and Orchestra, Peter Katin, piano, with Hugo Rignold, cond. Everest LPBR 6055. Monaural.
LPBR 6055. Monaural.

HOLY GOD, WE PRAISE THY NAME: A program of Catholic Hymns sung by the Choir of the Church of St. Dominic, Cal Stepan, Choirmaster. Columbia ML 5468. Monaural.

BRAHMS: Sonata No. 3 in D minor, Op. 108. BACH: Partita No. 3 in E. Jaime Laredo, violin. Vladimir Sokoloff, pianos. RCA Victor LSC-2414. Stereo.

RACHMANINOFF: Third Piano Concerto in D Minor. Leonard Pennario, pianist. The (London) Philharmonic Orchestra, Walter Susskind, cond. Capitol SP8524. Stereo.

RAVEL: Le Tombeau de Couperin. Valses Nobles et Sentimentales. DEBUSSY: Petite Suite. Prelude a L'Apresmidi d'un Faune. Detroit Symphony Orchestra, Paul Paray cond. Mercury SR 90213. Stereo.

BEETHOVEN: Sonata in F Minor, Op. 57 ("Appassionata"). Sonata in D., Op. 10, No. 3. Vladimir Horowitz, pianist. RCA Victor LSC-2366. Stereo.

BEETHOVEN: Sonata No. 2 in A Major, Op. 2, No. 2. BACH: Chromatic Fantasia and Fugue in D minor. Toccata and Fugue in D Minor (arr. Tausig). Gina Bachauer, piano. Capitol SC titt. Stereo.

BEETHOVEN: Piano Concerto No. 3. Gary Graffman, pianist. Chicago Symphony, Walter Hendy, cond. RCA Victor LSC 2396.

DUPRE AT SAINT-SULPICE, Vol. 2. Marcel Dupre, organist. Mercury SR 90229. Stereo.

BRILLIANT BACKHAUS

Beethoven: Piano Concerto No. 1 in C Major (Op. 15). Piano Sonata No. 8 in C Minor (Op. 13) ("Pathetique"). WILHELM BACKHAUS, piano. VIENNA PHILHARMONIC ORCHESTRA, HANS SCHMIDT-ISSERSTEDT, cond. London CS 6099, Stereo.

Backhaus is remarkable—a septuagenarian by chronology only. These are youthful performances of youthful works. There is no apparent diminution of his physical powers, and the vigor and brilliance of his playing are controlled in the service of the most mature musicianship. The Beethovenian will enjoy this record, and the student is commended to listen and learn. R. I. F.

PIANO AND ORCHESTRA

Rachmaninov: "Rhapsody on a Theme of Paganini." **Donnanyi:** "Variations on a Nursery Theme." JULIUS KATCHEN, piano, with the LONDON PHILHARMONIC conducted by SIR ADRIAN BOULT. London: Full Frequency Stereo CS 6153.

Whatever the shortcomings of these two works—the Dohnayi is a potpourri of styles, and the Rachmaninov is formally degenerate — the performances must be regarded as highly successful. Julius Katchen's renderings are brilliant, and under Boult the mild and obvious wit of Dohnanyi becomes quite endearing. The interpretation of the Rachmaninov is full-blooded and equally effective in lyrical and bravura passages. The balance of piano and orchestra is satisfactory and the sound is good. There is a monaural release also. P. D.

ORCHESTRAL SUITES

Casella: "La Giara," Suite Sinfonica. **Respighi:** "The Pines of Rome." FERNANDO PREVITALI and the ORCHESTRA OF THE ACCADEMIA DI SANTA CECILIA OF ROME. London: Full Frequency Stereophonic Sound CS 6III.

These two Italian works, both written in 1924, make a fine pair on this record. Respighi's elaborate and expansive score is handled admirably by Fernando Previtali over its wide gamut of expression from rapture to triumph. Casella's work, a symphonic suite from his Pirandello-based ballet, "La Giara," is colorful and bright and, like the Respighi, luxuriates in sonorous textures and rich harmonies, while using a basically simple type of tune.

EXCERPTS FROM "TRISTAN"

Wagner: "TRISTAN UND ISOLDE (LIEBESDUETT, BRANGANES RUF)." ASTRID VARNAY, soprano, HERTHA TOPPER, alto, WOLFGANG WINDGASSEN, tenor, BAMBERGER SYMPHONIKER, FERDINAND LEITNER, cond. Deutsche Grammaphon Gesellschaft. LPEM-19193 (Decca).

These choice excerpts from Wagner's masterpiece are well done, as they should be, since all concerned with the doing are at present leading exponents in Germany of the master's craft.
J. A. F.

SCHOECK SONGS BY FISCHER-DIESKAU

Schoeck: LIEDER VON OTHMAR SCHOECK. DIETRICH FISCHER-DIESKAU, baritone, with MARGRIT WEBER, pianist. Deutsche Grammaphon Gesellschaft. LPM-18511 (Decca).

The Swiss composer is comparatively unknown in our country. His songs at times remind one of the best in Schubert and Wolf. Fischer-Dieskau and Miss Weber make each of them sound like a gem. The record is a treasure. J. A. F.

RICCI IN SHOWPIECES

Lalo: SYMPHONIE ESPAGNOLE (Opus 21). **Ravel:** TZIGANE (1924). RUGGIERO RICCI, violin; L'ORCHESTRE DE LA SUISSE-ROMANDE, ERNEST ANSERMET, cond. London CS 6134 Stereo.

Ruggiero Ricci is one of the great violin virtuosi of our day, and he performs the Lalo and the Ravel with intensity and brilliance. The atmosphere of the performances is highly charged with emotion, a concept that is right for the Ravel and for the first, third, and last movements of the Symphonie. I would personally prefer some abatement of passion in favor of lyricism in the Scherzando and philosophic reserve in the Andante of the Lalo. The stereo sound is clean but seems to be distributed somewhat left of center. R. I. F.

SCHUBERT BY JUILLIARD QUARTET

Schubert: QUARTET NO. 14 IN D MINOR, OP. POSTH. ("DEATH AND THE MAIDEN"); and "QUARTETTSATZ." JUILLIARD STRING QUARTET. RCA Victor LSC-2378, Stereo.

This recording of one of the greatest compositions in the chamber literature contains some of the most beautiful quartet playing I have ever heard on discs. The performance is at once warmly lyrical, moving and exquisitely molded, with the difficulties of the scherzo and the finale coming off with veteran ease. This type of playing establishes the Juilliard Quartet in the front rank of today's ensembles. The sound is quite bright, with what seems to be just the right amount of separation for the four instruments. R. I. F.

BEETHOVEN OVERTURES

Beethoven: OVERTURES ("Fidelio, Op. 72b"; "Leonore" No. 3; "Coriolan"; "Prometheus"; "Egmont.") BERLIN PHILHARMONIC ORCHESTRA, RUDOLPH KEMPE, cond. Capitol SG 7140, Stereo.

I have heard better work from this orchestra, conductor and record company. The attacks are sloppy, intonation is questionable here and there, and Kempe's control of the orchestra seems at times lackadaisical. R. I. F.

PIANO CONCERTI

Grieg: CONCERTO IN A MINOR; **Schumann:** CONCERTO IN A MINOR. SOLOMON, piano; THE PHILHARMONIA ORCHESTRA, HERBERT MENGES, cond. Capitol SG 7191, Stereo.

These two A Minor concerti have developed a great affinity for one another —on discs, at any rate. I have no objection, for they make a good value, back to back. Solomon made this recording just before his recent illness. For those who like these works without the "heart on the sleeve" type of interpretation, this record is their dish of tea. Solomon plays them with typical English reserve, and the phrasing is masterly. Menges, on the other hand, occasionally seems more romantically inclined.

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CONDUCTORS

The New York Philharmonic Orchestra will make a flying trip to give two concerts at the Festival of West Berlin, under Leonard Bernstein's direction, on Sept. 22 and 23. The costs of the trip, amounting to about $150,000, will be defrayed by the Ford Motor Company Fund.

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The 23rd Bach Festival at Carmel, Cal., will be held July 18 through 23, with **Sandor Salgo** as musical director; the climax will be the "St. Matthew Passion," performed in two sessions on the final day. . . . The Hollywood Bowl concerts will be launched on July 5, with **Pierre Monteux** as conductor; batonists to appear also include **William Steinberg, Jean Martinon, Carlos Chavez, Walter Hendl, Eugene Ormandy, Arturo Basile** and others, with the finale on Sept. 1 with Verdi's "Requiem" under Ormandy. . . . The Musical Arts Orchestra, of La Jolla, Cal., of Which **Nicolai Sokoloff** is founder and musical director, is giving a series of concerts, which opened on June 5 and 19 and will continue on July 17 and 31. . . . **David Randolph** conducted the Masterwork Chorus and soloists in Handel's "Solomon" at the Morris Hills Regional H. S. Rockaway, N. J., on June 17 and 18. . . .

Henry Swoboda will make his American debut as a conductor at the Empire State Festival, and **Vincent La Selva** has also been added to the batonists for that series. . . . **Theodore Bloomfeld,** music director of the Rochester Philharmonic, led five concerts with the Israel Philharmonic Orchestra in June with Richard Tucker, "Met" tenor, as soloist; he later flew to Chicago for guest appearances with the Grant Symphony on July 13 and 15. . . . The Schurz Park concerts in New York City will be held on Thursday nights in August, with **Federique Petrides** again as conductor. . . . Six "Evenings by the River" concerts have been announced in the East River Amphitheatre in New York City, weekly on Tuesday evenings, from July 5 to Aug. 9; conductors and soloists are: July 5, **Robert Irving** and Martina Arroyo, sopranos; July 12, **Richard Korn,** with Gabriel Banat, violinist; July 19, Youth Night, **Howard Shanet** and competitions winners; July 26, Mozart's "The Impresario," **Arnold Gamson** with a cast including Reri Grist, Laura Bodnar, sopranos, John Kuhn, tenor; Aug. 2 and 9, **Skitch Henderson** with Josette and Yvette Roman, duo-pianists, and John Alexander, tenor. . . .

Robert Lawrence is visiting Latin America for three months under the auspices of the cultural exchange program of the Department of State, conducting American and other works in Argentina, Peru, Uruguay, Costa Rica and Guatemala, between May 21 and Aug. 31. . . .

Armando Renzi has been named conductor of the Julian Choir of St. Peter's Basilica in Rome, succeeding Armando Antonelli, who died recently; Mr. Renzi also teaches theory at the Santa Cecilia conservatory. . . .

A concert version of "Il Trovatore" will be given at the Lewisohn Stadium on the evening of July 14, with Eleanor Steber singing Leonora for the first time. Other Metropolitan Opera singers in the cast will include Kurt Baum, Nell Rankin, Robert Merrill and Lawrence Davidson. The choral Art Society will participate and **Thomas Scherman** will conduct the Verdi work.

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532 E. 12th St. Baxter Springs, Kansas

COMPOSERS

Harald Saeverud, Norwegian composer, recently visited this country and was present at the Philadelphia and New York performances of his "Peer Gynt" Suite, played by the Philadelphia Orchestra under Eugene Ormandy. After his stay in the United States, Mr. Saevarud left for South America, where his "Minnesota Symphony" will be heard in Rio de Janeiro under the baton of Eleazar de Cavalho.

Premieres have been set for three of the orchestral works commissioned by the Ford Foundation from leading American composers especially for artists selected by the Foundation in March, 1957. Soprano Irene Jordan, for whom **Vittorio Giannini** has recently completed an orchestral setting of a solioquoy from Euripides' "Medea," will premiere the Giannini work with the Atlanta Symphony Orchestra under the baton of Henry Sopkin on Oct. 20. Violinist Joseph Fuchs, for whom **Walter Piston** composed his Second Violin Concerto, will premiere the work with the Pittsburgh Symphony under William Steinberg on Oct. 28 and repeat it with the orchestras of Detroit and San Antonio later in the season. The Piano Concerto written for William Masselos by **Ben Weber** under a Ford Foundation grant will be given its first hearing by Mr. Masselos with the Houston Symphony under Leopold Stokowski in March, 1961. . . .

"Tobias and the Angel," a new opera commissioned by the BBC and written especially for television by **Sir Arthur Bliss,** was given its world premiere on May 19 over BBC-TV in London.

The libretto by Christopher Hassall, derived from the story in "The Book of Tobit',, an apocryphal book of the Old Testament, is laid in the Eighth Century B. C. Elaine Malbin, American soprano, who previously appeared in "Girl of the Golden West" and "Il Tabarro" with the BBC, won honors in the role of Sara, the girl whose hand is won by Tobias, portrayed by John Ford, tenor.

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The *International* Scene

His Holiness, POPE JOHN XXIII, *listens to a concert of music conducted with the RAI Symphony at the Vatican by* MASSIMO FRECCIA. *(Photo by Giordani, Rome.)*

Italy Sees Paucity of Festival Fare

■ Apart from the Maggio Musicale Fiorentino, this year marking its 22nd year, there is a certain paucity of festivals in Italy this year. To be sure, the Sagra Musicale in Perugia (Sept. 18 to Oct. 2), mostly restricted to religious music, and the Venice Festival of Contemporary Music (Sept. 12-26) are outstanding events. Spoleto's summer Festival of the Two Worlds (June 9 to July 10) sponsored by Menotti, has again been stimulating to visitors.

Those large cities which boast of owning the biggest opera houses — Milan, Rome and Naples—close these during the summer; though Rome is again offering its series at the Caracalla and Verona is presenting its usual Arena outdoor operas.

The well subsidized centers hardly ventured upon noteworthy operatic events even during the winter. There are few sensational operatic "first nights" such as used to attract foreign critics.

The only important premiere at La Scala was its first performance of Busoni's "Doctor Faust" — presented about 30 years after the composer's death. The success did not prove exceptional, probably owing to unsuitable casting and illogical cuts by the conductor, Herman Scherchen.

■ An interesting "first" was presented at the San Carlo in Naples, "Mayerling" by the Italian woman composer, Barbara Giuranna. The libretto is based on the tragedy of the Hapsburg Archduke Rudolph, who committed suicide after killing his beloved Maria Vetsera. The music of the opera was well devised, especially in the lyrical love passages of the unhappy bride.

Other opera houses in Bologna, Parma and Trieste offered mostly an extended repertory of Verdi, Puccini and Rossini, though Trieste introduced Britten's "Peter Grimes" to the Italian public.

In the symphonic world of Italy, there is much activity, presenting more or less well-known Italian and foreign conductors. Among the first, Giulini and Gavazzeni are perhaps the most highly esteemed at the moment, though there are of course many others. Among those from other countries, the American Paul Strauss and the Dutch Peter Maag were heartily greeted. But the necessity of replacing fast-disappearing major baton figures of the older generation would seem to dictate the finding of first-class conductors among the younger aspirants.

The numerous chamber music societies in Italian cities continue to bring here some important artists, such as Milstein, Rubinstein, Casadesus and others. But they arrive in the morning, leave in the evening after a concert, and thus do not have much influence on the local scene. Among young Italian instrumentalists, the pianists Maria Tipo and Maurizio Pollini, the latter winner of the recent Chopin Competition in Warsaw, are meeting with the most cordial receptions.

An attempt to create audiences for the future is found in the frequent students' concerts, which offer the same programs and artists as the regular ones. These are usually sold out because the rates are more moderate. It is desirable that such concerts, and the daily programs of the RAI (Italian Radio Corp.), including contemporary works, should awaken the interest of the younger generation. But usually the latter sort meet with cordial applause and smaller houses, whereas many concertgoers are becoming satiated with the endless performances of music of the "Settecento."

■ A movement to introduce in Italy the ultra type of music is on foot among the very young musicians, who seek for very new paths in the art. To them Stravinsky, Schönberg and Bartok are "classics of the 20th Century," and among figures of the past they admire chiefly Webern. Electronic, serial and concrete music are being taken care of in the two important European "Fonological Centers" (in Milan and Cologne). The former is frequented by both Italian and foreign students, including those from the U. S. working here on Fulbright grants. A new publishing house is being set up for works exclusively of this kind, which is directed by Aldo Bruzzichelli and a consulting staff of young musicians, whose scores are of the sort to make the older generation rub its eyes. The modern music center in Darmstadt is also being frequented more and more by Italian students. Even the Cherubini Conservatory at Florence recently presented a concert of works by its composition class, and among these were ten minutes of music for electronic guitar, two pianos (one regular, and one "prepared") and other unusual instruments. (These ten minutes took the girl who wrote them two years to create.) The Festival at Palermo also plans to dedicate its efforts exclusively to "music of the coming era."

GISELLA SELDEN-GOTH

Walter Feted at Vienna

■ Bruno Walter's return to Vienna, a highlight of the 1960 Festival, was a unique climax. When he entered the hall all the concert-goers rose, as did the orchestra, and he had an ovation lasting some minutes. Schubert's "Unfinished" Symphony seemed never to have been so beautifully and impressively realized. Walter, who was an intimate friend of Mahler, led a most convincing and even overwhelming reading of the Fourth Symphony of that composer, whose birth centenary is being celebrated.

The achievements of the Vienna Philharmonic in this concert were equal to those of the conductor. Elisabeth Schwarzkopf sang the solo part in the symphony and three of Mahler's songs for soprano and orchestra. Of these, "Ich atmen einen linden Duft" was perhaps the most enchanting.

"Capriccio," one of the last operas of Richard Strauss, had a remarkable revival at the State Opera. Rudolf Hartmann was the producer of this very successful opera, which demands a highly artistic colaboration for its realization. In the action of this long one-act work, which revolves around a discussion whether music or poetry is the more important element of an opera, Strauss sometimes quotes from Gluck, Wagner and himself. The setting, the salon of an 18th century French castle, provided a background of charm and appeal. The conducting of Dr. Karl Boehm, above all, contributed to the success of the night. The Vienna Philharmonic in the pit and the singers all must be awarded accolades. Schwarzkopf as the central figure, the Countess, portrayed a lady of honor and noble birth from the first note to the last. Paul Schoeffler gave the role of the stage manager, La Roche, with such perfection as to quite surpass himself. Herman Uhde (Count), Christl Goltz (Clairon), Anton Dermota (Flamand), Walter Berry (Olivier), Erika Koeth and Giuseppe Zampieri (Italian Singers) deserve the highest praise.

"La Boheme" was restudied by the State Opera, under an imported con-

ductor, Nello Santi. The performance was somewhat disappointing; the producer, Wolf-Diter Ludwig, did not do anything original in any of the important scenes.

Hilde Gueden gave a beautiful example of bel canto, but did not really bring Mimi to life. Zampieri as Rodolfo revealed a subtle, delightful voice and sensitivity in action. Other singers were the excellent Aldo Protti, Hans Braun, Ludwig Walter and the fine actress Graziella Sciutti, later succeeded by Mimi Coertse as Musetta.

■ Hugo Wolf's 100th birth anniversary is being celebrated here this year with many performances of his works and an exhibition. Among the outstanding events was a concert conducted by Wallberg with the Singverein and the Vienna Philharmonic including the "Italian Serenade," the "Feuerreiter" for chorus and three songs for soprano and orchestra, sung by the young Viennese artist Christiane Sorell. Chief interest was focussed on his orchestral work "Penthesilea," which was refused some decades ago by the Vienna Philharmonic (as was his String Quartet by the Rosé Quartet) but this time its success was guaranteed when produced by the former organization. Also memorable was Elisabeth Schwarzkopf's recital of some of the Moerike, Rueckert and Eichendorff songs, which won overwhelming applause from critics and audience.

The Juilliard String Quartet, among the few best contemporary chamber groups, which had an enormous success here last year, returned for two programs. At the opening event, the second string quartet by Arriaga was followed by Ravel's Quartet, and then, played with unrivalled artistry, Bartok's Quartet No. 5. The second listed Haydn's "Reiterquartett," the Mendelssohn Op. 13, and Beethoven's grandiose F major, Op. 135. Both concerts had the greatest possible success.

Die Reihe in its sixth concert gave a first performance of the Austrian composer Friedrich Cerha's "Relazioni Fragili," for cembalo and chamber orchestra, an excellent work of the contemporary school remarkably rich in color and transcending the mathematical devices on which it is based. The concert was concluded with Karlheinz Stockhausen's "Pieces for Piano, Nos. 5, 7 and 8" with Ivan Eroed as soloist and the Octet by Cornelius Cardew, written in 1959. GERHARD BRUNNER

Buenos Aires Season Opens With Ballets

The Teatro Colon season opened with a ballet evening on May 10 presenting the International Ballet of the Marquis de Cuevas in "Noir et Blanc," choreographed by Serge Lifar to music by Lalo; Tchaikovsky's Adagio de la Fée de Roses, from "The Sleeping Beauty," danced by Rosella Hightower and Wasil Tupin; and "L'Amour et son Destin," with music from Tchaikovsky's "Pathetique," choreography by Dimitri Parlic, and libretto by Lifar. Jean Doussard conducted the Buenos Philharmonic in the accompaniments.

On May 20 the London Festival Ballet was to make its debut in the same series, under the direction of Anton Dolin, and sponsored by the British Council on Cultural Relations. From the end of May until September there will also be an international concert season, which will present Segovia; Jacques Klein, pianist; Johanna Martzy, violinist; Claudio Arrau, Witold Malcuszynski, Friedrich Gulda, Ruggiero Ricco, and the Orchestra d'Archi di Milano, under the direction of Michelangelo Abaco.

Aldo Cocoa, Cultural Secretary of the Buenos City Government, announced the following works for the Teatro Colon opera season, to open on June 10: revivals of "La Gioconda," "Tannhäuser" and "Die Walküre," and the American premiere of "Proserpina y el Extranjero," by Juan Jose Castro, which won the Verdi Prize in Italy several years ago; also "Cosi Fan Tutte," "Love for the Three Oranges," "Tales of Hoffmann," "La Forza del Destino," "Un Ballo in Maschera," "La Traviata," "La Boheme" and "Andrea Chenier." The singers will include Gre Brouwenstijn, Giuseppe Campora, Hans Hotter, Flaviano Labo, Mario Sereni, Leopold Simoneau, Antonietta Stella, Arnold Van Mill, Grace Hoffman, Mignon Dunn, Martha Moedl, Cornell MacNeil, Anna Moffo, William Olvis, Aldo Protti, Norman Scott, Lucille Udovic, Eberhard Waechter and others. Fernando Previtali and Ferdinand Leitner are among the guest conductors. LEOPOLDO FRIAS

Music in France Includes New Stage Productions

■ The "Mai Musical" at Bordeaux opened this year with the world premiere of "Amants Captifs," opera, or rather a lyric myth in two acts and an epilogue, book by Paul Guth and score by Pierre Capdevielle, one of our most original composers. The librettist has imagined an episode in the loves of Mars and Venus, favored by Night, and opposed by the Sun, and thwarted by the jealousy of Vulcan.

This poetic divertissement, declamatory in style, half-comic, half-tragic, inspired the composer to produce a fine score. The music is lyric and varied, and makes its effects by fine prosody, beautiful vocal lines, and the admirable descriptive power of the orchestration. Ponelle's ravishing sets and costumes in the style of Louis XIV and Roger Lalande's artistic staging showed off the artists to great advantage. And these artists included two of the finest members of the Paris Opera: Denise Duval, a beautiful Venus whose splendid voice and spirited acting brought her a great success, and Jean Giraudeau, a remarkable musician whose light tenor was not exactly the type needed for the role of Mars. A young coloratura from Martinique, Christiane Eda-Pierre, shows great promise. The conducting of Le Conte added greatly to the general success.

The next day the famous Vegh Quartet gave a concert where the works of Haydn, Bartok, and Beethoven received an exceptional interpretation. Other important events at this festival included two concerts givenby the Orchestre National de Madrid under the baton of Toldra with the soprano Victoria de los Angeles and the 'cellist Antonio Navarra as soloists; a Chopin recital by Rubinstein, and three performances of the American Ballet Theater with Lupe Serrano, Toni Lander, Maria Tallchief, John Kriza, Youskevitch and others.

■ The Paris spring season is in full swing. The Théâtre des Nations continues its series of international performances, which are exciting great interest. First we had a Stravinsky festival with "Oedipus Rex" performed by the Sadler's Wells Opera of London, and then "Le Sacre du Printemps," given by the Théâtre Royale de la Monnaie of Brussels. The staging of the former, by Michel Saint-Denis, was beautiful in itself, but controversial as to principles. The sumptuous sets of Abd'el Kader Farrah, the masks, and the costumes overburdened the action and detracted from the music. It would perhaps be better to hear this work as an oratorio. Among the singers, Ronald Dowd was outstanding as Oedipus, while Monica Sinclair (Jocaste) was somewhat uneven vocally. The conducting of Colin Davis was adequate, though some of the internal rhythms were blurred.

On the other hand, while André Vandernoot gave a fine interpretation of the "Sacre," I am not at all in accord with the choreography of Maurice Béjart. He completely forgets the refined symbolism of the music and seeks to interpret by means of acrobatics only the primitivism of the subject. And the costumes so deformed the young dancers that the general effect became vulgar.

But the Théâtre des Nations was tremendously successful, with "Lulu," the uncompleted opera by Alban Berg, which the Frankfort Opera gave for the first time in Paris. As is well known, Berg drew his material from two realistic dreams of Wedekind, wherein a *femme fatale* symbolizes Evil and leads all who encounter her to damnation through the most terrible excesses, she herself dying in the end. The score is written in strict 12-tone style, with the whole work based on the series which is originally the theme of Lulu. But one forgets the formalism of the structure, so varied is the vocal writing, so transparent the orchestration, so violent and dramatic the passions which grip the audience. The powerfully evocative staging of Gunther Rennert is dominated by the tremendous talent of Helga Pilarczyk, whose voice and acting portray the very heart and soul of the heroine. All the other artists as well as the conductor, Georg Solti, contributed mightily to the complete success.

The Opéra-Comique's contribution was a new and original ballet by André Jolivet, "Ombres Lunaires," with imaginative choreography by George Skibine, lovely settings by Lepri, and starring Peter van Dijk. Other important events include a "Flying Dutchman" at the

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Opéra with artists from Bayreuth, including Astrid Varnay, Hans Beirer and Hans Hotter, conducted by Knappertsbusch; an important oratorio by Marcel Delannoy, "Abraham and the Angel," performed by the Orchestre National under the baton of Georges Tzipine; and a fine concert given by the American composer-pianist Thaddeus Kozuch, playing Beethoven, Debussy, and some of his own works. SUZANNE DEMARQUEZ

Vancouver Festival Offering 22 Events

THE third Vancouver International Festival this year will extend over three and a half weeks, from July 22 to Aug. 16, instead of five weeks as last year. In this way it is hoped to obviate the financial deficit incurred last season.

In this period 22 major events will be offered, including the North American bow of the Peking Opera. Another feature will be "Madame Butterfly" with an all-Canadian cast headed by Teresa Stratas, of the Metropolitan. The opera will be staged by Nathaniel Merrill of the "Met," with Nicholas Goldschmidt, Festival director, conducting.

The Festival Symphony Orchestra, consisting of members of the Vancouver Symphony Society and the Canadian Broadcasting (CBC) Chamber Orchestra, will be led by William Steinberg, conductor of the Pittsburgh Symphony, and Carlos Chavez. As the *pièce de résistence*, Leonard Bernstein will appear with the New York Philharmonic Orchestra. Steinberg will conduct Mahler works in honor of that master's centenary with Kerstin Meyer, Swedish mezzo-soprano, singing the "Songs of a Wayfarer." Glenn Gould, Canadian pianist, will give several recitals, one with traditional works, another an all-Schönberg evening.

Benjamin Britten's musical setting of the Chester miracle play, "Noah's Flood," is to be presented with the cooperation of 70 children and teen-agers in Christ Church Cathedral.

Among other features are Geoffrey Holder, Carmen Davallade and dance group; the Clarement String Quartet; the Kingston Trio in jazz programs; Jean Erdman, American dancer; a production of "The Deadly Game" by Dierrenmatt; a Canadian composers' symposium under the auspices of the University of British Columbia; and an International Film Festival, in which 25 countries will exhibit.

■ Outstanding event of the season just closed by the Vancouver Symphony was the appearance of Sir Thomas Beecham as guest, when he scored particularly with the Sibelius Seventh Symphony.

Among soloists, Leon Fleisher impressed with his authority and objectivity, and Geza Anda gave an outstanding performance in a Bartok and a Beethoven Concerto. In other concerts Gina Bachauer played with strength and a sensitive pianissimo. Isaac Stern performed the Prokofiev Concerto No. 2, which he has recorded magnificently.

Of special interest was a new Concerto for Violin and Orchestra by the Vancouver composer Jean Coulthard, commissioned by the Canada Council, and played by Thomas Rolston, gifted young violinist from Edmonton.

The Friends of Chamber Music had a fine array of concerts, presenting the Vegh Quartet, whose maturity and sense of style were remarkable; the Smetana Quartet, playing Slavonic music with great integration, verve and finesse; and the magnificent Netherlands Quartet, which performed Schubert's "Death and the Maiden" Quartet memorably.

The Woman's Musical Club featured, among others, Joanna and Nicolai Graudan; Joyce Flissler, and Bette Bjoerling. The concluding concert by Gerald Moore was a box-office success.

With the availability of the new Queen Elizabeth Theatre, many events are being heard there. These included the Cantata Singers (under Hugh McLean), the Bach Choir (Welton Marquis) and Opera Societies.

The Famous Artist's presentation included notably the famous Russian 'cellist Mtsislav Rostropovich. Among dance groups presented were the National Ballet of Finland and the Festival Company of Norway. The Vienna Choir Boys again captured our hearts. George London, baritone, sang a program including "Song of the Flea" as set by four different composers. IDA HALPERN

Expansion Seen in Mexico's Music Life

MEXICO, in a period of expansion in the arts as well as in other phases, has been the integration of music as an integral part of the National University. When Dr. Nabor Carrillo, a graduate of Harvard, became its head, he organized a new School of Music there, which is also presenting a concert course. One of the first concerts was given by the Lener Quartet. The new auditorium provides a welcome refuge from the city's noises. Miguel Garcia Mora, pianist, and director of the School of Music, has appeared with the Quartet in such works as the Brahms Piano Quintet. The final concert of the series was given by the pianist Stella Contreras, one of the best local musicians.

■ Ernesto Quesada of Conciertos Daniel is planning another season of International Opera from July to September, with a roster of possibly 14 operas. Artists will be brought here principally from Italy, among those already announced being Giuseppe di Stefano. Meanwhile Quesada presented the Georgian Folk Ballet in June. He also is presenting Friedrich Gulda, pianist, in three concerts at the Bellas Artes; and Ann Schein, American pianist, who is appearing in several Mexican cities including Puebla and Jalapa. The opening event of his season was an appearance by Elisabeth Schwarzkopf, the noted soprano.

■ Several leading Russian musicians—who also visited the U. S.—made an extended stay here, utilizing the Bellas Artes for presentation of their music. At a press conference, Dimitri Kabalevsky was the spokesman for the group, Shostakovitch being conspicuous by his silence. At one of the concerts, of all the pieces played, Kabalevsky's Concerto for violin and orchestra was the most pleasing.

■ An organization has been formed here to present artists and groups internationally. The organizer of this new activity is Miguel Alvarez Acosta. The first artist invited to participate in the activities of the organization is the

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young Mexican pianist Francisco Gyves, a product of the Mexican National Conservatory. Another group is the Quartet Pfeifer, which comes to Mexico from Stuttgart, and is to give concerts in Chetumal, Merida and Villahermosa.

■ For its artistic worth, the Festival Ballet from London should be mentioned. It was thoroughly British, with exquisitely perfect technique. For the most part, the music of the first program was by well-known English composers, and it was always appropriate, bright and sparkling. The final number, "London Morning," with scenario and music by Noel Coward, portrayed a scene in front of Buckingham Palace, with highly stylized guards and the dancers representing the motley early morning crowd.

The Ballet Waldeen represents something purely Mexican in its subject matter, as in its dances and accompanying music. The director is an experienced teacher, and the dancers have achieved professional standards.

A new choral group, "Coral Mexicana," presenting folk music and sometimes Masses, shows a wide range of interest. The director of the group, Ramon Noble, has trained his singers well.

CHARLES POORE

Japan Welcomes Festival Events

Tokyo

THE outstanding event of the spring, and of the festival season in 1960, has been the visit of the Boston Symphony Orchestra. Under its musical director Charles Munch, the assistant conductor Richard Burgin, and the noted American composer Aaron Copland, its concerts have attracted the expected crowded houses. Much interest was shown in the new American works offered, but this was on the whole marked by politeness rather than great warmth. The real affection was shown for works by Mozart and others from the standard repertory.

At the Osaka Festival, a feature was the premiere of the opera "The Black Ships" by Koszak Yamada, veteran Japanese composer, who visited the U. S. many years ago to conduct his works. This was produced with great splendor and apparently with little sparing of expense, but musically it seemed rather derivative, with much reliance on Western opera style and some piquant Oriental effects in the orchestration.

■ Although historically famous as a place for mountain bandits, the village of Karuizawa has become increasingly important to Japan in modern times. In winter it is a convenient ski resort; in summer it is a good place to escape Tokyo's heat. Between these seasons it offers the Japanese Alps and a live volcano to climb. But Karuizawa has acquired new attractions—two of Japan's most important music festivals.

The oldest is the Modern Music Festival sponsored by the 20th Century Music Institute. This last year it offered four programs of modern works by leading European and Japanese composers, plus special lectures on a variety of subjects. Many of Japan's finest artists participated. The programs offered a number of modern classics (the Schönberg 4th Quartet, the Bartok Sonata for pianos and percussion, Berg's Clarinet Pieces, etc.) plus some new ones (Boulez's "Le Marteau sans Maître," Stockhausen's "Zeitmasse," etc.).

Among prizewinners, the Asahi *Evening News* prize for the outstanding new foreign work went to Bengt Hambraeus for his "Giuoco del Cambio"; the German Ambassador's prize for the outstanding Japanese work to Yoshiro Irino for his "Music for Violin and 'Cello"; and the Music Lovers publication prize to Toru Takemitsu for his "Masque" for two flutes. Other Japanese composers represented on the programs included Kazuo Fukushima, Joji Yuasa, Shinichi Matsushita, Makoto Moroi and Minao Shibata.

■ The second Festival at Karuizawa is devoted to performances of unusual chamber works of the past. The 1959 festival was dedicated to Haydn in honor of the 150th year since his death. Each program featured one unusual work of his (the F major Violin Sonata, the F sharp minor Trio, the D major Duo, etc.) and unusual pieces by 16 other composers. These included many Japanese premieres. Among the works which seemed to stimulate the audience most were Paganini's Quartet for Guitar and Strings, Schubert's Guitar Quartet, the Dvorak Quartet No. 2, Liszt's strange "Am Grabe Richard Wagners," and the Quintet No. 5 by the early American composer John Frederick Peter.

HEUWELL TIRCUIT

DOWAGER QUEEN ELISABETH *of Belgium greets* WITOLD MALCUZYNSKI, *pianist, at the recent International Contest for Pianists in Brussels, given under her patronage and at which he was a judge. Center,* JEAN VAN STRAELEN, *Secretary General of the Contest, in which* MALCOLM FRAGER, *young American pianist, captured the first prize.*

Jugoslavia Plans Seventh Music Festival at Split

■ The seventh Festival of Music and Dramatic Arts at Split will be held between July 15 and Aug. 15. The series will again have an international content. It opens with "Aida" on the natural stage of the Paristyle, presented by leading artists of this country. Other operas scheduled are "Andrea Chenier," "Tosca," and "Norma," as well as the Verdi "Requiem" and the ballet "L'Etranger" by Bombardelli, who is the director of the Split Opera. Gluck's 'Orpheus" and Verdi's "Traviata" will be staged at the Kastelet. Among the novelties here will be "Flying Dutchman" by Wagner, to be presented on the seacoast, with the audiences seated on the beach! At the close of the festival Puccini's "Turandot" will also be given, as well as the ballet "Giselle" by Adolphe Adam.

The director of the Festival, Tomislaw Tanhofer, will stage the "Antigone" of Sophocles and the "Oresteia" of Aeschylus in an integral performance. There will also be concerts by leading artists from other countries.

■ An outstanding event of the present concert season in Belgrade came early last fall, when the New York Philharmonic visited the city. The conducting of Leonard Bernstein made a deep impression through its vigor of expression and the fine quality of the ensemble. Several days later the American soprano Gloria Lind (here known as Linari-Lind) was heard in the leading role of "Madama Butterfly" at the local Opera, and had a lively success. The famous Russian pianist, Emil Gilels, won prodigious admiration for his phenomenal technique and fine taste, which place him among the greatest interpreters of our era. He later appeared as soloist in Concerti of Mozart and Saint-Saens with our Orchestra. Branka Musulin, a German pianist of Jugoslav origin, was soloist in a concert of the Belgrade Philharmonic conducted by Stjepan Sulek of Zagreb, delighting the public with beauty of interpretation of Beethoven's Concerto in G major. Maria Cardans, young Roumanian pianist, showed virtuosity of a high degree before a large audience. The young German violinist, Edith Peinemann, played Mozart's A major Concerto as soloist with the Symphony Orchestra of the Jugoslav Army. Georges Sebastian conducted a concert with the Orchestra of the Belgrade Radio-Television. The Japanese pianist Tahikiro Sonoda and the Russian pianist Pavla Serebriakoff were heard in recitals. Among singers appearing here were the Bulgarian soprano K. Popova and the Italian tenor L. Ottolino, both of whom were guest artists at the Opera.

The Belgrade public gave warm receptions to the 'cellist André Navarro, pianists Brailowsky, Borovsky and Gulda; the winner of the Chopin Contest, Harasievicz; the excellent young Greek pianist Maria Charageorge; the conductor Efrem Kurtz, and the Orchestra of Radio Tokyo.

VORA TONCITH

Granada Festival Premieres Posthumous Martinu Work

■ Rafael Kubelik and the National Symphony Orchestra of Spain opened the Ninth Annual Granada Festival of Music and Dance on June 23 with a performance of Martinu's "Suite on the Frescoes of Piero della Francesca." This work, composed in the closing years of Martinu's life, was dedicated to Kubelik, for whom it was written. It is in three movement form, an andante poco moderato, an adagio, and a poco allegro. The composer's concertos have impressed the musical world in the past ten years and one had hoped for a symphonic work of similar stature. The free fantasia form of the several movements is filled

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ARTUR RUBINSTEIN *lunches in Warsaw with* OLEGNA FUSCHI, *American pianist, who participated in the International Chopin Competiton, for which he was a judge. She was offered a tour of the country by Polish authorities.*

with a great variety of ideas which are attractive in themselves but do not breathe a coherence of proportions that command the attention. There are moments of lilting waltz melodies which quickly move on to other ideas that bear little connection.

The other works on the first festival concert were the Overture to "The Bartered Bride" of Smetana and the Beethoven "Eroica Symphony.

The Granada Festival was to continue with performances by Elisabeth Schwarzkopf, Victoria de los Angeles, Hans Richter-Haaser, Arthur Grumiaux, Alicia de Larrocha, Luis Galve, the American Ballet Theater, and additional concerts by the National Symphony Orchestra of Spain under Kubelik and Rafael Frühbeck de Burgos.

MAURICE FAULKNER

Frager, Brussels Prizewinner, Honored on Return to N. Y.

Malcolm Frager, pianist, winner of the 1960 Queen Elisabeth of Belgium International Competition, as well as the 20th anniversary Levintritt International Competition (within the same year), returned to the U. S. on June 23. New York City Commissioners Emma Alden Rothblatt and James J. O'Brien, of the Departments of Commerce and Public Events, presented him with a hand-lettered, leatherbound book bearing a special inscription from Mayor Robert F. Wagner. Also present for the ceremony were Consul-General of Belgium Carlos Van Bellingham; Mrs. Levintritt, widow of the founder of the Levintritt Competition; and Jaime Laredo, winner of last year's competition in Brussels, which was for violinists. Mr. Frager's first public concert after his return was at the Lewisohn Stadium on the night of June 27.

Wiesbaden's Festival Again Offers International Groups

The 1960 Wiesbaden International Festival in May again presented guest organizations of renown. The Vienna State Opera, under Herbert von Karajan, gave "Marriage of Figaro" with a notable cast including Mmes. Schwarzkopf, Seefried, Stich-Randall and Ludwig, Messrs. Kunz and Waechter. The same company was heard in "Cosi Fan Tutte," with Karl Boehm conducting, and cast including Rita Streich, Anton Dermota, Paul Schoeffler and Walter Berry, among others.

The company from the Teatro Massimo in Palermo, presented the operas "Falstaff" and "Turandot," with Tullio Serafin and Oliviero de Fabritiis conducting. Singers in the latter work included the American soprano Lucille Udovick and the tenor Flaviano Labo, and in "Falstaff" the title role was sung by Giuseppe Taddei.

The Wiesbaden State Opera presented "Der Corregidor" by Wolf, with Robert Heger conducting, and the Belgrade State Opera gave Tchaikovsky's "Eugen Onegin," Prokofiev's "Love for the Three Oranges" and a ballet evening including Stravinsky's "Fire Bird" Ibert's "Meeting in Louisville" and Fribec's "Vibrations." The finale of the festival was Wagner's "Flying Dutchman," with Wolfgang Sawallisch conducting.

Second Concert Series At Palace in Monaco

Because of the success won in August, 1959, by the first Concerts at the Palace in Monaco, a second series has been scheduled, beginning in July of this year. The Orchestre National of the Monte Carlo Opera, of which Charles Cros is the conductor, will be presented with noted guest conductors and soloists in seven programs in the Court of Honor of the Prince's Palace. Three of these, on July 16, Aug. 3 and 6, will be conducted by Louis Fremaux, with Artur Rubinstein, as soloist on the first evening, and on the remaining two with the Philippe Caillard Vocal Ensemble and soloists, in Florent Schmitt's "Psaume 57" and Bach's "Magnificat." Rita Streich, soprano, appears on July 20 with Carl Schuricht conducting; Toyoaki Matsura, Japanese pianist, on July 23, with Freitas-Branco on the podium; Pierre Fournier, 'cellist, on July 27 with Rafael Kubelik conducting; and Christian Ferras, violinist, on July 30, with Lorin Maazel directing.

Ballets of 2 Worlds Formed

Herbert Ross, choreographer, and Nora Kaye, dancer, will form a new ballet company under the auspices of the Belgian impresario, Henriques Pimental. It will begin its operations with a European tour opening at the Nervi Festival in Italy late in August. The company known as Ballets of Two Worlds, will assemble for rehearsals in Brussels on July 15. After the Nervi Festival, it will play a week in the Berlin Festival, beginning Sept. 23, and will open a four-week engagement at the Theatre d'Etoile, Paris on Oct. 3.

Jeunesses Musicales Congress for Berlin

The 15th World Congress of the Jeunesses Musicales, international organization presenting concerts for the young, will take place in Berlin, Aug. 16 through 22 next.

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WHAT PRICE MUSICAL CAREERS?

(*Continued from page 7*)

times as much as 50 per cent. Off-season rentals at Town Hall are as follows: all evenings, $300; Saturday and Sunday matinees, $300; 5:30 recitals, Saturday and Sunday, $150, Mondays through Fridays, $125; Wednesday matinees, $150; all mornings, $150; midnights, $300. The time periods are strictly marked out for each session, and overtime is very costly, if not impossible, except at midnight, when overtime is limited to a half hour after 1:30 a. m.

In addition to the above costs of rental, all periods at Town Hall add $35 for printing of house programs, and in this charge program notes are not included. Then there is a fee of approximately $25 for tuning a house piano (if the artist uses that), or approximately $50 for tuning an instrument of one's choice (usually supplied by a piano manufacturing firm).

A new concert hall has been opened on Music Row—Judson Hall, formerly Fischer Concert Hall, located at 165 West 57th Street, which is now available for bookings. For this intime hall the rental for evening dates is $125. Other additional charges are: $25 for four ushers and $25 for box-office services for two weeks prior to the performance and on the day of the event.

Steinway Hall, at 111 West 57th Street, is a small hall occasionally used for recitals, for programs of teachers and audition sessions. It is under the control of Nola Studios, which are located in the same building.

In the case of pianos, there are available through the Artists' Department of the leading piano manufacturing firms, whose name appears in the program as a reward for its providing and placing of the instrument. In the case of violinists, it is highly important to secure a very good instrument for a New York recital—anything less is to invite disaster. If a recitalist comes well recommended, a dealer in old instruments, of which New York has a number, will probably lend a good violin, provided there is sufficient security for its return in good condition.

■ Many larger concert managements have a Recital Department which will arrange and handle all managerial details of New York recitals for a certain fee, approximating $200 or less. This includes a more personalized interest in the planning and arranging of all details. It includes writing and proofreading of copy for the programs, the important matter of designing and inserting advertising in the New York press (especially the Sunday editions), designing of "heralds" (announcements), with the proper photographs, color and printing types, and—one of the most important details—assisting the artist to have the best possible attendance at the recital. Not least is the often overlooked detail of arranging the City and Federal taxes on the program. The management can advise on protocol, what to wear, deportment on stage, and in general make all things come out as well as possible—providing that essential ingredients of talent and training are present!

■ The high cost of debuts has made the numerous prize competitions (including a first New York recital without cost among their plums) eagerly sought-after events. The scope of these competitions has been much widened in recent years. The latest and most munificent extension is promised by the bequests left to music by the late Walter W. Naumburg, which total some $1,500,000.

The cynosure of many debutant's eyes: Town Hall, now affiliated with New York University.

Apart from securing awards or a free recital debut, the winning of an important prize does a great deal to launch a concert career with the proper *éclat*. In addition to bringing to light an unusual talent, such an award is very helpful to an artist. It ranks next to—or even superior to—a good book of press notices in smoothing the way into a permanent managerial connection. The reason is obvious: At least as long as the kudos of the award remains in the public mind, bookings for the young artist will be much more easily secured, since public curiosity is a potent factor. MUSICAL COURIER carries announcements of these contests and awards in each issue.

In the case of the average young artist not boosted into fame by such a prize, when a recital department of a management arranges his debut, this does not mean that the artist will be placed on its regular roster of attractions. This would depend on the management's need for that particular type of musician—if it already has a string of sopranos or violinists or pianists of the young and "promising" kind, it will probably not need another. A permanent connection also would depend on how good the notices were which the artist received—they would usually have to be superlative, as a manager needs excellent reviews to interest concert-buyers, when an artist is not a "name" personality.

When a permanent arrangement is entered into, manager and artist sign a contract which prescribes the amount of commission charged for securing engagements for the musician. Many independent managers work on a fee basis—by which a certain amount is paid as a "retainer" when the artist goes under their management. This fund is used in part for necessary costs of advertising, printing and mailing of circulars, etc. In addition, the concert agent will exact a certain commission—ranging from 10 to 20 per cent—for the engagements which he books for the artist. Artists of international stature have special arrangements with their managers.

The fees received by artists range according to his or her celebrity, the type of engagement, and the like. Among the most munificent sums paid today are those in the television and night club fields. But these are not usually for beginners.

■ After the young artist has been prepared for his or her launching, a certain amount of advertising is necessary. A sum of $5000 is not exorbitant for a campaign in this field. A part of the budget of $5000 should be given over to judicious advertising in a recognized musical journal, which is able to reach "key" people in the field.

Among other matters which are necessary for the professional artist is membership in the American Federation of Musicians if one is an instrumentalist and wishes to appear as soloist with a symphony orchestra of union players. There is an entrance fee and dues to be paid, and transferring from a local in one city to that in another (especially New York) is often a lengthy procedure. For singers or dancers in opera it is necessary to join the American Guild of Musical Artists, and for actors and singers in dramatic or musical stage productions membership in Actors' Equity Association is essential, except for "off-Broadway" productions. For night-club and some kinds of radio and TV programs, a singer or instrumentalist must join the American Guild of Variety Artists.

Such organizations provide many protective and advisory services. Equity also sends its members in good standing notification of auditions to be held in New York by musical productions which are casting. Other sources of information about auditions are booking agents who cast for church and other jobs, and the Casting and Contests department of MUSICAL COURIER.

AGMA Replies to Proposal To Form Opera Managers' Group

The American Guild of Musical Artists (AFL-CIO), which represents artists in the field of opera, concert and ballet, has sent a letter to Rudolf Bing, general manager of the Metropolitan Opera; Carol Fox, general manager of the Chicago Lyric Opera, and Kurt Herbert Adler, general director of the San Francisco Opera, relative to the statements of the three managers published recently in the press. It indicated AGMA's position on what the organization called 'both the favorable and unfavorable aspects of the 'united front' being created by these companies.

The letter read in part: "AGMA approves wholeheartedly several of the objectives which have been publicly announced. We heartily endorse any cooperative steps taken by you to share travel expense of artists who appear with more than one company, to exchange or rent sets and costumes of new productions, to inform one another about the planned repertory, and to meet periodically to discuss matters of interest to you. We also agree that it is most desirable if national publicity and national legislation would be encouraged by you and which would aid you as well as the field of opera in the United States.

"Nevertheless, there are a number of elements . . . of this proposed 'united front' which causes concern to all of us . . . We were somewhat shocked to learn that you propose to reveal to each other the fees of artists engaged by you. As you know, in each of our contracts with you there are strict limitations placed upon AGMA designed to prohibit such information being available to anyone except the artist and, if necessary, a Board of Arbitration." The statement also said that "the combination of three of the leading opera companies in the U. S. to share and thus in all probability to control fees, as well as, possibly, to create 'package' arrangements between one or all of you has a 'take it or leave it' aspect."

■ Exception was also taken by AGMA to the proposal for the three companies to "share information with one another as to breaches or claims of breaches of contract with one opera house by any one artist and that this could be considered a breach of faith with the others, thus barring singers from engagements with the three leading American companies." This, the letter stated, "would present a closed door to employment of an artist merely because something had happened at any one of your three institutions without his having an opportunity to defend, explain or even to point out that it was not he but the management which was at fault. Such a state of affairs clearly is unfair and contrary to any sense or system of justice.

"Moreover, both within AGMA's own structure and in the agreements with each of you, there are ample opportunities and methods for any management to take when it feels aggrieved by an artist's breach of contract. As you know, each of you can arbitrate any actual or anticipatory breach and obtain redress for any damages suffered . . . AGMA has always stood ready to hear and try an artist on charges of breach of contract or breaches of discipline under the proper conditions of fairness both to the management and the artist. This, in fact, has been done twice. . . .

"AGMA wishes to advise you that it is prepared to help you in any of the objectives which you have stated which we feel are proper and helpful both to yourself, the field of opera, and to the artists which AGMA represents. But we must also advise you that both we and the members will be watching very carefully and with concern any actions of any Company, whether individually or of the three companies jointly, which will impair the bargaining position of any artist or which will lead to discriminatory practice by any or all of you against any single or group of artists. We will oppose strongly any course of action or practices which will deprive an artist of the opportunity to bargain for fees and conditions commensurate with his individual bargaining power, as well as any 'blacklisting' by any Company of any artist."

Aspen Series Aided

■ The **Music Associates of Aspen, Inc.,** which maintains the festival and music school at Aspen, Colo., has received grants from the William Hale Harkness Foundation (for the Scholarship Fund), the William C. Whitney Foundation (for purchase of instruments to be used by students), and other organizations which "prefer to remain anonymous." Another contribution was made towards the support of the Conference on American Music, which this year will have Aaron Copland and Peter Mennin participating, with Darius Milhaud as composer-in-residence. The festival extends from June 29 to Sept. 4 and will feature works of Beethoven and Copland, among others. The school will have 300 students in attendance from the U. S. and eight other countries.

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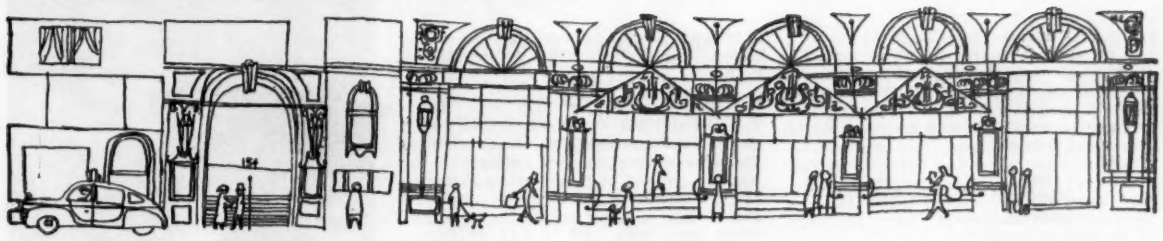

Eugene Ormandy, marking his 25th year as conductor of the Philadelphia Orchestra, next season will premiere Lukas Foss' "Concerto for 5 improvising Instruments and Orchestra"; the Seventh Symphony of Walter Piston; commissioned by the orchestra; Jean Rivier's Symphony No. 5; and Jan Koetsier's Symphony No. 3. **Leopold Stokowski** and **William Steinberg** will be guest conductors, the former leading Schönberg's "Gurrelieder." . . .

Igor Stravinsky will conduct his "Oedipus Rex" with the Santa Fe Opera on July 12 and 14 and his "Symphony of Psalms" on July 17 at St. Francis' Cathedral there. . . .

•

The opening concert of the Philharmonic's forthcoming 1960 summer tour, under its musical director, **Leonard Bernstein,** will take place in Atlantic City, N. J., on Wednesday, Aug. 10, under the local auspices of the Ventnor Summer Music Festival in association with the City of Atlantic City. Under the tour direction of Columbia Artists Management, the concert in Cleveland, Ohio, originally announced as the tour opener, will be played later. As previously announced, the orchestra will visit 26 cities in the nationwide tour, including appearances in the Hollywood Bowl, in Vancouver, B.C., and Hawaii.

•

Lincoln Center for the Performing Arts, which is conducting a campaign for $102,000,000, recently received two contributions relating to music. A gift of $150,000 by Mr. and Mrs. Kenneth A. Ives of New York will provide a "viewing room" for special guests in the new Metropolitan Opera. Known as the Ethel Harding Mott Viewing Room, it is named in memory of Mrs. Ives' mother.

A second gift was one of $50,000 from Lord & Taylor, a leading New York department store, which will be used for the construction of a room for a model stage in the New York Metropolitan Opera. The room will contain a model of the opera house stage on which settings will be built in miniature before the mounting of productions.

Other recent news regarding the Metropolitan was the departure of **Rudolf Bing,** its general manager, for a three-months' tour of Europe on May 28.

Schirmer's have commissioned **John Gutman,** assistant manager of the "Met" Opera, to write a new English text for "Madama Butterfly," and it will be published next year. Versatile man that he is, Mr. Gutman has to his credit several other opera books in the vernacular which we have been hearing.

•

One of those happy June events united **Jaime Laredo,** young prize-winning violinist (1959 Queen Elisabeth of Belgium Prize) and **Ruth Meckler,** concert pianist. Seems they had met at Curtis Institute of Music, of which both are graduates, and she accompanied him in some of his recent concerts. Now, music-making is going to be all in the family. (Place, Grosse Pt., Mich.; time, June 1.) **Rayna Meckler,** sister of the bride, was maid of honor, and **Michael Tree,** the violinist, best man.

Our best wishes to a popular musical pair!

•

Elie Siegmeister is composing a musical play based on Sean O'Casey's "The Plough and the Stars," with Edward Mabley as librettist; and is also writing the score for Ionesco's play "Rhinocerous," to be produced in New York next season. . . . At the season's final meeting of the Composers Group of New York City, **Antonio Lora** was re-elected president for the sixth year; his Second Symphony will have its first performance by the Erie Symphony under John Sample next season and he has completed a one-act opera based on Harry Kemp's "Boccaccio's Untold Tale." . . .

•

Julius Rudel, general director of the New York City Opera, has announced that **Leopold Stokowski** will return to the City Center in the fall to conduct two Italian operas in a double bill, both of them premieres, on Sept. 29, to launch the opera company's 34th season. The works are Claudio Monteverdi's "Orfeo," first sung in Mantua in 1607, and "Il Prigioniero" ("The Prisoner") by Luigi Dallapiccola, first heard over the Italian radio in 1949. The latter work received its first stage production at the 1950 May Festival in Florence and was originally presented here at the Juilliard School on March 5, 1951. The City Opera version of "The Prisoner" will be in English. "Orfeo" will be sung in Italian.

Stokowski will be on the podium also to lead the orchestra in a return engagement of last season's double bill, Stravinsky's "Oedipus Rex" and Carl Orff's "Carmina Burana."

The season will run for six weeks, Sept. 29 through Nov. 6, during which the City Opera will give 39 New York performances. Among these will be "Carmen," "La Boheme," "Cosi Fan Tutte," which proved a favorite last season, "Madama Butterfly," and "Traviata." Also on the program is Gilbert & Sullivan's "The Mikado," one of the last year's box-office attractions. Also scheduled is the U. S. premiere of Egk's "The Inspector General," with the composer conducting, as stated on page 20.

Mr. Rudel left on May 23 for a three weeks' stay in Europe to seek new talent and works. In Paris he will sign **Gerard Souzay** for the title role in "Orfeo." This will mark the baritone's operatic debut in New York. Mr. Rudel will also invite **Christopher West** to stage the double bill of "Orfeo" and "The Prisoner." In Milan he will meet with Mr. Stokowski to discuss his City Opera commitments.

Nat Dorfman has been named General Press Representative of the New York City Opera Company.

•

The American Opera Society plans 1960-1 productions in concert form of Mozart's "Idomeneo," with **Elisabeth Schwarzkopf** in the title role; and of Handel's oratorio "Samson," both to be conducted by **Nicola Rescigno.**

Antonio de Almeida, American conductor, will lead "Orfeo" by Gluck on Nov. 1, and further operas given will be either "Maria di Rohan" by Donizetti or "L'Italiana in Algeri" by Rossini, to be announced later. . . .

•

The San Francisco Symphony, of which **Enrique Jorda** is music director, announced a campaign for $225,000 for the next season, and passed its goal, having raised $248,000, from 1,127 individuals and organization. . . .

•

Louise Homer has resigned as concert manager of Town Hall to accept the post of booking director of the Lincoln Center for the Performing Arts. . . . **Sari Baron,** formerly of the London Festival Hall staff, succeeds Miss Homer at Town Hall. Welcome to our seething metropolis!

This just about exhausts my bundle of news for this issue. Happy summer holidays, says your GADABOUT.

Allers Tells of Reception in Russia

(*Continued from page* 11)

one of many instances which proved the enthusiastic interest in all things American, and thus the importance of the cultural exchange program. During the whole stay in Kiev, I had frequent visits from young composers and conducting students who asked for more American scores, wanted to know everything about our musical life, and wanted to correspond with American music students to further exchange ideas.

■ "So far, only two American composers are known to Russian audiences in general: Gershwin and Barber; the latter's 'Adagio for Strings' has become part of the repertory, and songs from 'Porgy and Bess' are still whistled by many, although the visit of the American troupe is now several years in the past. Copland and Foss were very successful as composer-conductors; however, it may take some time before their works become regular items on symphonic programs, since Russian audiences seem to be even more conservative than ours.

"On the other hand, works of living Soviet composers are regularly performed at the theaters. The ballets 'Spartacus' by Khachaturian and 'Otello' by Matchabarian are great hits, with tickets as hard to come by as for the New York theater 'smashes.' Both scores are excellent functional works, although they cannot be considered as 'contemporary writing' the way we understand the term.

"The finest Russian symphony orchestra is, to my mind, the Leningrad Philharmonic with its outstanding conductor, Eugene Mravinsky, whom American audiences should learn to know. He seems to me like a combination of Furtwaengler and Mitropoulos, with the romanticism of the former, the fire of the latter, and the towering personality of both.

■ "The reception of 'My Fair Lady' was beyond all expectations. Although hardly one percent of the audiences understood English well enough to follow the finesse of the Shavian dialogue, the performance as a whole made its mark. The musical sequences naturally went over best, and it was gratifying that in the land of great dancing, Hanya Holm's ballet met with such enthusiasm that we had to perform an encore at almost every performance.

"The friendliness of people everywhere, and especially of concert and theater audiences, must be seen to be appreciated. Van Cliburn, who performed in Kiev while we were there, is a kind of teen-agers' hero, but is worshipped in a quite different way from some of the stars of our television screens. His matinee recital which I attended consisted of major works by Bach, Liszt and Rachmaninoff. The audience of 3,000, mostly teen-agers, sat through the program in complete silence. At the end, many rushed on to the stage, not to beg for autographs, but to pay homage by bringing gifts of records, books and small Russian gift boxes—as touching a tribute to an artist as any I have ever seen. This also shows better than anything that 'highbrow' artists seem to generate the kind of excitement which surrounds the guitar-playing idols from the hinterlands of our country. Attendance at concerts and the theater is part of everyday life, which alone is a rather wonderful thing. But the most wonderful thing I experienced is that the Russians received our American artists with the same warmth as they receive their own."

JAMES R. ANGELL, *concert accompanist of Chicago, who with his wife,* PHYLLIS, *announces their recent acquisition of the New York management, Accompanists Unlimited, and removal of the seat of operations to Chicago.*

Illinois FMC Elects

At the Illinois Federation of Music Clubs' 44th Biennial State Convention, at the Congress Hotel, Chicago, April 29-May 2, the following officers were installed for a period of two years: Mrs. Lyman Dawson, president, Lincoln, Neb.; Mrs. R. Stanley Anderson, vice-president (northern region), Hammond, Ind.; Mrs. D. C. Cramer, vice-president (southern region), Springfield, Ill.; Miss Grayce Ardren, secretary, Oak Park, Ill.; Mrs. James Allen Young, treasurer, and Mrs. George Olierne, historian, both of Chicago.

OBITUARIES

■ **Hugo Alfven,** 88, Swedish composer, died in a hospital in Faluna in that country on May 8. Death came as a result of a cerebral hemorrhage he had suffered several weeks previously. Among the most noted musical figures of his country, Dr. Alfven studied at the Stockholm Conservatory and in Belgium as a violinist in his youth. He had appeared as a choral conductor, and in 1938 visited the U. S. and led concerts at Carnegie Hall and elsewhere. He was best known internationally for his orchestral work "Midsommervaka," and had also composed works in many other forms. His last major composition was a ballet "The Prodigal Son," produced in 1957.

■ **Armand Tokatyan,** 64, tenor, a leading member of the Metropolitan Opera from 1922 to 1946, died of heart disease in Pasadena, Cal., on June 22. Mr. Tokatyan, who was of Armenian birth, was a native of Bulgaria and studied in Alexandria. He made his debut at the Milan Teatro Dal Verme. In 1921-22 he came to the U. S. at a member of the Scotti Opera Company and was engaged by Gatti-Casazza, making his Metropolitan debut as Turiddu, and later singing Don Jose, Rodolfo, Almaviva in Rossini's "Barber," the Duke in "Rigoletto" and Alfredo, among other parts. He was heard in the American premieres of Falla's "La Vida Breve," Puccini's "La Rondine," Lattuada's "Le Preziose Ridicole" and Vittadini's "Anima Allegra." He had been a citizen of the U. S. since 1931, and had also appeared with the Chicago, San Francisco, Cincinnati and Philadelphia opera companies, and the Cosmopolitan in New York, also in Prague, Berlin, Vienna and Budapest. He taught and coached singers on the Pacific Coast in recent years. In 1950 he was divorced from his wife Marie A. Abbey, a voice teacher. A son and daughter survive.

■ **Amy Ellerman,** 71, contralto and voice teacher, passed away at her New York residence on June 3. Miss Ellerman, a native of Yankton, S. D., and a graduate of the Conservatory there, later studied at the American Conservatory in Chicago and privately with Bellincioni, Witherspoon and Hinshaw. For 26 years she was soloist at the First Presbyterian Church, New York, and had sung solo roles at the Bethlehem Bach Festival, with the Bach Cantata Club, the New York Symphony and Oratorio Society, and at Chautauqua, N. Y. She was a board and charter member of Community Opera, Inc., of New York; a board member and former vice-president of New York Singing Teachers Association; a member of the Professional Sacred Singers and NATS. Miss Ellerman taught and coached prominent singers, including Irene Dunne and other film artists. The widow of Calvin Coxe, tenor, she is survived by three brothers and a sister.

■ **Lotta Van Buren,** harpsichordist and specialist in old-time music, died in Santa Barbara, Cal., on May 23. She was known as a restorer and collector of old musical instruments, and restored the Steinert Collection at Yale, the Cooper Union collection, the Joline instruments at Barnard College, and those at Williamsburg, Va. Born in Boston, she studied piano in New York with Harold Bauer, later taught piano, appeared widely in concerts and made a short film, "What Do You Know About the Piano?" Since 1940 she had lived in California with her husband, Henry Bizallion, who survives.

■ **Edith Behrens,** 55, music editor for the Columbia Broadcasting System's radio press information department since 1949, died on May 3 in Atlanta, Ga., at the home of her sister, Mrs. Muriel Fraser. Miss Behrens was formerly publicity director for the classical music division of Columbia Records and had also served as editor of the National Federation of Music Clubs' magazine. She had written many articles on music for various publications.

■ **William A. Schroeder,** composer, died in New York on April 30. He had long maintained a home in Wilton, Conn. He served as president of the National

Association for American Composers and Conductors, and had been a member of the board of The Bohemians, and a founder of the Kraeuter Chamber Music Trio. His rhapsody "Pan" was performed by the N. Y. Philharmonic under Henry Hadley in 1929 and was later played by the Philadelphia Orchestra. His opera "The Bridge of the Gods," based on an Indian legend, was produced at a music festival in Hood River, Ore., in 1951. He is survived by his widow, the former Nikita Mulliken.

■ **Bruce Carey,** 82, choral conductor, died at Hamilton, Ontario, on May 8. He founded and directed the Elgar Choir in that Canadian city and from 1933 to 1939 conducted the Bach Festivals at Bethlehem, Pa. He was in 1925 the musical director of Girard College in Philadelphia, and had also taught at Cornell and the University of Pennsylvania.

LETTERS

Appeals for Carnegie

Governor Rockefeller has signed two bills concerning Carnegie Hall. One gives Mayor Wagner the power both to buy and sell Carnegie Hall.

The first phase of our program has been accomplished in less than three months. The second phase begins, and we have to ask for your co-operation.

Please write Mayor Wagner appealing to him that he now buy Carnegie Hall as he has promised, but that hereafter *he will not sell the building to any person, group or organization of any kind.*

New York's Carnegie Hall, the best concert hall on earth, should be the property of the people of New York for all time to come.

IDA FRANCA, Executive Chairman
Carnegie Hall Artists Committee

Vindicating "Susannah"

Maplewood, N. J.

Editor, MUSICAL COURIER:

I was most interested, in reading your current issue (May, 1960), to see that, according to your Washington correspondent, the opera "Susannah" failed to make a great impact here. . . ."

Because I was at the performance and was nearly deafened by the shouted ovation which saluted the final curtain and the stars, an ovation which went on for from five to ten minutes, I wonder exactly what kind of impact your correspondent means. The reception for "Susannah" was tumultuously enthusiastic, a reaction the like of which I have not heard in many years for any Washington operatic performance (and I have heard nearly all of them!) Perhaps your correspondent means the impact on the critics, who not only attacked the opera *after* it was performed (which, of course, is any critic's prerogative) but also lit into it *before* it was presented, a most miraculous approach to music criticism which drew a much-merited scolding in a telegram from the N. Y. City Opera's director, Julius Rudel. One of the critics contrived to make hash of the opera's libretto, by quoting copiously out of context lines of the drama (a technique which would make "Hamlet" read worse than a comic strip) and by suggesting that "Susannah" would not have met the culture standards of Henry Ford whose idol in "lean, spare prose" was the MacGuffey of MacGuffey's Reader. The other principal critic attacked the opera in a pique over a publicity release which suggested that the "hinterlands" (awful word, that) might not appreciate the all-American touring operas.

JOHN WALKER

Neuman Heads NAACC

Herman Neuman, musical director of WNYC, municipal radio station for the City of New York, was unanimously elected president of the National Association for American Composers and Conductors at its annual business meeting. Other officers elected were: John Barnett, first vice president; Theodore F. Fitch, second vice president; Josef Alexander, third vice president; Harold Morris, fourth vice president; Mrs. G. Walter Zahn, treasurer; Mrs. James M. Wray, recording secretary; Mrs. Thomas M. Watts, corresponding secretary. Three new members elected to the Board of Directors were Mr. Barnett, Richard Korn and Carleton Sprague Smith.

The Fromm Music Foundation was among several groups and individuals cited for "distinguished service to American music" by the National Association for Composers and Conductors at its annual meeting.

Others given awards were Wallingford Riegger, Henry Cowell, Nicholas Slonimsky, Samuel Goldwyn, Douglas Moore, and the Ford Foundation.

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American Symphony Orchestra League Hears Plea for Support of Arts

The arts should be added to health, welfare and education as a community responsibility, even to the point of government support, according to John D. Rockefeller, president of the Lincoln Center for the Performing Arts in New York City, speaking on June 18 at the final banquet of the 15th Annual Convention of the American Symphony Orchestra League, held in the Chase Hotel in St. Louis during four days. His subject was "Financing the Arts—A Community Responsibility."

In earlier times, most men could find creative fulfillment in their labor and the products of their hands, the speaker said. But today, in a more complex society, man must find that outlet in his leisure time, in art. Mr. Rockefeller said that "Creative fulfillment . . . is a deep-felt need that comes from the very fact of man's humanness, from all the qualities that set him above the animal."

At Saturday night's banquet, the annual Gold Baton Awards for Distinguished Service of Music and the Arts were presented to the Junior Leagues of America and in absentia to Charles Farnsley, formerly Mayor of Louisville; John Edwards, ASOL president and manager of the Pittsburgh Symphony, made the presentation to Richard H. Wangerin, manager, Louisville Symphony, for Mayor Farnsley. Mrs. Homer E. Lunken, president of the Association of Junior Leagues of America, received the award for her organization.

Two more awards co-sponsored by ASOL and the Music Critics Association were given to Ruth Tripp, Providence (R. I.) *Journal* and Thomas Sherman, St. Louis *Post Dispatch*. Presented by Miles Kastendieck, critic of the New York *Journal-American* and critics association president, the award consists of a round trip each to a critics conference in Asilomar (Cal.) to be held in July.

In earlier meetings Saturday, last year's complete slate of ASOL officers was reelected. John Edwards is again president. Vice-presidents are George Irwin, conductor of the Quincy (Ill.), Symphony; Mrs. Fred Lazarus III, board member, Cincinnati Symphony; Richard H. Wangerin; and executive director, Mrs. Helen M. Thompson, Charleston, W. Va., executive secretary-treasurer.

New members of the ASOL board of directors are Charles Bonner, president, Fresno (Cal.) Philharmonic; Mrs. Jouett Shouse, vice-president, National Symphony, Washington, D. C.; Alfred Connable, vice-president, Kalamazoo (Mich.) Symphony; Mrs. Kyle Moore, executive vice-president, Knoxville, (Tenn.) Symphony; Thomas Iannaccone, manager, Rochester Philharmonic; and Mrs. Gerald S. Greene, board member, Hartford (Conn.) Symphony.

Approximately 500 musicians, publishers, performing rights organization executives, composers, journalists and others attended the convention.

Events started Wednesday with a two-day workshop for orchestra players coached by a group of the nation's leading symphony men. Broadcast Music Inc. (BMI) co-sponsored the workshop along with the league. It was the 8th Annual Convention Musicians Workshop.

On Thursday the convention proper began. It represented Arts Councils in their Sixth International Conference and Metropolitan Orchestra Managers in their 2nd Annual conference, as well as ASOL's 15th.

On Friday, arts council members voted to incorporate as the National Community Arts Council. The new group will work through the symphony league on a national level.

Among highpoints of the convention were a composers' luncheon, at which Elliott Carter, winner of this year's Pulitzer Prize and Vladimir Ussachevsky, composer in the electronic medium, talked and/or discussed and demonstrated what electronic music sounds like and what its potential is to the future musical scene.

At the luncheon, Mrs. Thompson announced that in honor of its 20th birthday, BMI had awarded $40,000 in commissions to 20 composers and would pay all performing fees for ASOL member orchestras who played the works during the next two years. Carl Haverlin, BMI president, was present at the luncheon, along with three of the commissioned composers, Mr. Carter, Mr. Ussachevsky and Robert Ward, also present at the convention as a representative of Galaxy Music Publishers of New York.

On Thursday, Donald Voorhees, Bell Telephone Hour conductor; Fritz Mahler, conductor of the Hartford (Conn.) Symphony, and Morton Gould, composer, discussed and debated the feasibility of television becoming a regular outlet for symphony orchestras.

A critics panel, on Saturday, included Miles Kastendieck, music critic, New York *Journal-American;* Thomas Sherman, music and arts editor, St. Louis *Post-Dispatch;* and Ted Strongin, arts writer and critic of The Chattanooga *Times.*

It was also announced that next year's convention will be held in Philadelphia.

Fisher Foundation Defrays New Met "Alcestis"

The revival next season at the Metropolitan Opera of Gluck's "Alcestis" will be presented in a new production through the generosity of the Fisher Foundation of Marshalltown, Ia. Last heard at the Metropolitan in 1951-52, "Alcestis" will be conducted by Erich Leinsdorf, staged by Michael Manuel, and choreographed by Antony Tudor. John Gutman's English text will again be used. The new production, which will have its first performance on Dec. 6, will mark the Metropolitan Opera debut of the American soprano Eileen Farrell as Alcestis, in a cast scheduled to include Nicolai Gedda and Walter Cassel.

N. Y. CONCERT BEAT

New Works by Young Composers

New works by young composers were presented on April 30 in Carnegie Recital Hall. A variety of styles provided musical settings for twentieth century poets. Most radical in sound was Herbert Haslam's "Mirour," a musical treatment of Joan Moffit's poetry, sung by Mezzo-soprano Laurel Miller with accompaniment by the Chamber Ensemble. Considerable vocal dexterity was required of Miss Miller, who was up to the challenge. But the text suffered from too much musical domination.

Peter Schickele's setting of Marianne Moore's "The Fish" was interpreted by soprano Anne Bowers and a background of eight flutes. Miss Bowers' voice blended well with the flutes and brought out the sensuous values of Miss Moore's poems.

Clifton Steere, tenor, with a backing of ten instruments, performed Jack Behrens' setting of "There I Met An Old Man" by Bruce Haack. The music was properly subordinated to the text. Michael White's musical settings to poems of Edna St. Vincent Millay, Robert Louis Stevenson, and A. Chupp, effectively brought out the emotional values of these poems, especially in Miss Millay's case.

Original piano works were "Antique Shop" by Lawrence Widdoes, charming vignettes performed by John Garvey and Jack Behrens, and "Sonata in One Movement" by Richard Peaslee, a thoughtful composition sensitively played by Edward Muller. Other works were Mr. Schickele's "Monochrome II" for eight flutes and "Serenade" by Robert Dennis. H. G.

Collegiate Chorale In Mozart Mass

The Collegiate Chorale, conducted by Mark Orton, gave a program of traditional choral selections in its Town Hall recital of May 3. The group sang Handel's "Psalm 112," Brahms' "Nänie," and Mozart's "Grand Mass in C Minor."

The singers were well schooled and showed careful preparation in their performance. The capable soloists were Adele Addison, Joan Marie Moynagh, Paul Huddleston, and Raymond Murcell.

The program was billed as "A Concert of Choral Classics" which would justify the predominantly religious tone of the music. This resulted however in a certain monotony in a performance that was otherwise on a high level. H. G.

Roger Williams and Asssorted "Gimmicks"

Roger Williams combined piano dexterity with showmanship in his Town Hall recital of May 14. A concert devoted primarily to popular songs, unlike a classical piano concert, needs variety to sustain interest, even the addition of a Liszt prelude. This was achieved by pianistic "gimmicks," a background of two guitars and a bass, and a miniature piano called "Sebastian," mechanically operated, which amused the audience by imitating Mr. Williams' virtuosity.

Mr. Williams was at his most "gimmicky" while playing two pianos successively and simultaneously. This called for acrobatics such as whirling around on the piano stool while accurately hitting clusters of notes on each piano. He was at his best musically when he relaxed and played popular favorites to a soothing guitar and mass background. He was not as effective in Addinsell's "Warsaw Concerto," which lacked feeling in interpretation. H. G.

College Campus and Conservatory

ELEANOR STEBER, *Metropolitan Opera soprano, on the 20th anniversary of her membership in that company, was honored by her native state of West Virginia, when* GOV. CECIL H. UNDERWOOD *proclaimed June 1 "Eleanor Steber Day." Wheeling's Mayor* JOHN J. CAST *rode with the singer in a parade led by the band of Warwood H. S., her "alma mater." She received two honorary degrees of Doctor of Music, one from Bethany College, the other from the University of West Virginia. She is shown at the latter ceremony with (l. to r.)* PRESIDENT ELVIS J. STAHR, JR., *of the University; her husband,* MAJ. GORDON J. ANDREWS; *and* DR. FORREST H. KIRKPATRICK, *member of the Board of Governors.*

James Wallace New Dean of Michigan U. School of Music

James B. Wallace has been appointed new dean of the School of Music at the University of Michigan. His appointment becomes effective on July 1. He takes the place of Dean Earle V. Moore, who is retiring after 52 years on the faculty.

Prof. Wallace has been associate professor of music literature at Michigan U. School of Music since 1956. He holds bachelor's degrees from the University of Mississippi and the Westminster Choir School, Princeton, N. J., and a master's degree from Michigan in 1947. Beginning as a teaching fellow in that year, he became instructor in music literature and criticism in 1948 and the following year was appointed secretary of the School of Music. He served in the U. S. Army as a warrant officer from 1942 to 1946 and during that time presented over 100 organ concerts in the U. S. and Europe. He is a member of the National Association of Schools of Music, Music Teachers National Association, Music Educators National Conference, Pi Kappa Lambda and Phi Mu Alpha Sinfonia.

Choate Resigns Deanship of Boston U. School of Arts

Dr. Robert A. Choate of Brookline, Mass., has resigned his position as Dean of Boston University's School of Fine and Applied Arts to devote his full time to teaching as a professor in the School's departments of music education and general studies, according to an announcement by President Harold C. Case. The new appointment will become effective as of July 1, 1960.

Acting Dean for the School, until a successor to Dr. Choate is named, is Dean George K. Makechnie of Lexington.

Singher Appointed Director Of Curtis Opera Department

■ Appointment of Martial Singher to succeed Herbert Graf as Director of the Opera Department at the **Curtis Institute of Music** in Philadelphia has been announced by Efrem Zimbalist, director of the Institute. The eminent French baritone will, however, continue to be active on the concert stage in addition to retaining his positions as voice instructor at both the Curtis Institute and the Mannes College of Music in New York, where he trained two of this year's winners of the Metropolitan Opera Auditions. During the summer months Mr. Singher will participate in both the Marlboro Festival in Vermont and the Berkshire Festival at Tanglewood, where he will be heard as soloist with Charles Munch and the Boston Symphony Orchestra in Berlioz' "The Damnation of Faust" on Aug. 14.

Eastman School Names Church Music Head

The **Eastman School of Music,** University of Rochester, has appointed Dr. M. Albert Bichsel, professor of music at Valparaiso University, since 1943, as professor of church music and chairman of the department, effective Sept. 1. "The Eastman School of Music will inaugurate a program leading to the Doctor of Music Arts in Church Music in September of this year, and Dr. Bichsel, as chairman of the department of church music, will head this program," Dr. Howard Hanson, the school's director, announced.

Dr. Bichsel will also serve as Director of Music at the Colgate Rochester Divinity School, and the resources of the two institutions will be drawn upon to provide a center for the training of church musicians. He will also direct the Colgate Rochester Choir and Chorus, and give an elective course in church music at the Colgate Rochester School.

N. Y. College of Music Has 82nd Graduation and Concert

The New York College of Music held its 82nd season concert and commencement exercises in Town Hall on the afternoon of June 16. The concert included chamber music, concerto excerpts, vocal ensemble, songs and solos, in a wide range of music, with members of the piano faculty Otto Herz and Vladimir Padwa acting as accompanists.

Dr. Arved Kurtz, director, addressed the graduates and their friends, and conferred upon graduates the degree of Bachelor of Music or the New York College of Music diploma or certificate. He also presented awards to graduates of this year, and to honor students for next year. These included the Marion Bauer award for outstanding scholarship in composition; the Richard Hirsch award for highest scholarship; the Nita McCormick-Goodhart scholarship; the Alumni award to a graduating student, and the Frank Grobholz memorial prize.

Mannes College of Music Holds Commencement

The Mannes College of Music held its annual commencement exercises Monday evening, June 6, in the Mannes Concert Hall. The graduating students were members of the third class to complete the full five-year course leading to a Bachelor of Science Degree in Music, since the college program was initiated in 1953. The commencement address was delivered by Marya Mannes Clarkson, staff writer for *Reporter Magazine,* novelist, essayist, TV commentator, and trustee of The Mannes College of Music.

Musical works were performed by four members of the faculty: Josef Raieff, pianist; Dorothy Bergquist and Georgiane Gregersen, sopranos, with David Goldberger, accompanist. A reception for the graduates was held following the commencement program.

The following students received Bachelor of Science Degrees in Music: Carol Josephine Bevan, Voice (Opera Training) major, Foster Center, R. I.; Charles Howard Birch, Jr., Percussion major, Larchmont, New York; George Wolfgang Cleve, Conducting major, New York; Rita Rose Fiedel, Flute major, Maplewood, N. J.; Robert Hoover, Composition major, Clifton, N. J.; Harriet Susan Josephs, Piano major, New York; Donna Murray Porteous, Voice (Opera Training) major, Missoula, Mont.; Jerome Rose, Piano major, San Francisco; Peter Maynard Runkle, Piano major, Zanesville, Ohio; Dov Seltzer, Composition and Conducting major, Haifa, Israel; Lawrence Lee Smith, Piano major, Port-

(*Continued on page* 43)

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land, Ore.; and Rafael Jaroslav Wenke, Violin major, Newark, N. J. Diplomas were awarded to Franklin Long Siu, Voice (Opera Training) major from Hong Kong, China; and Elaine Una Steele, Theory major from the British West Indies.

The Bohuslav Martinu Award, established in memory of that composer and awarded annually to a Mannes College student for the best composition of the year, was presented to David Tcimpedes. Lawrence Smith received the Morris Brusky Award, presented to the graduating student with the highest academic standing. The Mr. and Mrs. Joseph Dillon Memorial Prize in Pedagogy was awarded to Dov Seltzer, with Honorable Mention to Joy Holzberg, Peter Runkle, and Lawrence Smith.

Juilliard School Awards

The Olga Samaroff Scholarship at Juilliard School of Music was awarded for the first time at the graduation exercises of the School on May 27. The scholarship was awarded by Juilliard's president, William Schuman, to Michael Rogers, pianist, from Excelsior Springs, Mo., now studying at Juilliard with Adele Marcus.

At the exercises President Schuman also awarded the following prizes and scholarships in various fields: Edward B. Benjamin Prizes, to three composers, Theodore Newman, Miami Beach, Fla.; Peter Schickele, New York, and Lawrence Widdose of Wilmington, Del.; the Elizabeth S. Coolidge Chamber Music Prize, to Mr. Schickele; the Marion Frescl Prizes to composers Frederick Silverberg of Great Neck, N. Y., and Conrad Susa of Springdale, Penna.; the Harold Gray Prize to pianist Rosemary Becker of St. Paul, Minn.; the Lado Prize to composer Simon Sargon of Brookline, Mass.

Also awarded were: the Morris Loeb Memorial Prize to pianist David N. Kaiserman, Paris, Ill.; the Carl M. Roeder Prize to pianist Thomas Schumacher, Butte, Mont.; the George A. Wedge Prize to 'cellist Charles G. Wendt, of Richmond, Va.; the Frank Damrosch Scholarship to Mr. Schumacher; the John Erskine Scholarship to pianist Richard D. Syracuse of New York; the George Gershwin Memorial Scholarship to French horn player Leon C. Kuntz Jr. of Bath, Penna.; the Juilliard Alumni Association Scholarship to 'cellist Charles G. Wendt of Richmond, Va.

Also given were: the Josef Lhevinne Scholarship to pianist Lois C. Pachucki of Detroit; the Richard Rodgers and Oscar Hammerstein II Scholarship to composer Frederick Silverberg of New York; the Felix Salmond Scholarship to 'cellist Toby E. Saks, of New York; and the Sigmund Spaeth Scholarship to oboist Hugh Matheby, of Arlington, Va.

In addition, teaching apprenticeships in various fields were awarded to Jack Behrens, of Lancaster, Penna.; Saul Braverman, of New York; Nathan M. Carter, of Selma, Ala.; Albert S. Gustafeste, of Uniondale, N. Y.; Dorothy Hill, of Brooklyn; Louis C. Martin, of Highland Park, N. J.; Dorothy Pixley, of Detroit; Ilana Rubenfeld and Edward Shipwright, of New York; Gertrude Ann Super, of Pittsburgh, Penna.

In his address to the graduating class, President Schuman commented upon the role of the artist in the present world situation: "In our continuing struggle to maintain and strengthen our free political and social institutions," he said, "we must not make the fatal mistake of regarding any meaningful facet of our existence as expendable. There can be no thought of abandoning for an unknown duration the very values we seek to preserve. As artists, you must live through music and, conversely, music must live through you. This is your real opportunity and inescapable responsibility."

During the Exercises, degrees and diplomas were awarded by President Schuman to 160 musicians and five dancers.

Alton Jones Students Heard

■ Juilliard students of Alton Jones, pianist, who have appeared in programs there this season include Dolores Modrell, Elizabeth Allan, Irene Kondra, Maria Mladjen, Bruce Lake, Dianne Goolkasian, Rita Koors, John Atkins, and Bijan Yakouboff. Also appearing at the Juilliard School in a concerto program were Reiko Tamaru (Beethoven C minor), Anita Langbein (Franck Symphonic Variations), and George Quincy (Chopin F minor). David Bradshaw appeared twice in Washington, D. C., under the auspices of the National Society of Arts and Letters and game a solo recital at the Juilliard School on May 6. Rita Koors was the first prizewinner of the Simon Glass Memorial Auditions in Paterson, N.J. Eunice Eaton gave her second recital in Boston on April 23. Debut recitals at Carnegie Recital Hall were given by Herbert Melnick and Elma Adams. Mr. Jones was recently elected president of the Juilliard Alumni Association.

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SCHOOL NEWS

■ Hugh Thompson, baritone, will join the faculty of the **Peabody Conservatory of Music** in Baltimore. His appointment, announced by the school's director, Peter Mennin, becomes effective with the opening of the 1960 term in October.

■ The Manhattan School of Music Opera Department gave a revival of Bizet's early opera, "Les Pecheurs de Perles," on May 25. Emerson Buckley conducted the suavely melodious score, and Carlton Gauld staged the work. John Brownlee, director of the Opera Department and president of the School, was the producer, and Hugh Ross the chorus master. The leading roles were sung by Charles Woodul as Zurga, James Vitale as Nadir, Angelica Lozada as Leila, and Joseph Eubank as Nourabad.

■ To encourage students to play together, develop their taste and increase their enjoyment of chamber works, the **New School of Music**, in Philadelphia, has inaugurated a new project, the Junior Chamber Orchestra, which met for the first time on May 21. Rehearsals will be held every Saturday at 2 p.m. in the Concert Room of the school. String students who can qualify may audition for membership. Mehli Mehta, violinist member of the Curtis String Quartet, and faculty member of the string department, will conduct the group.

■ The **University of Texas** College of Fine Arts sponsored a three-day symposium and concert during its annual Southwestern Harp Festival which concluded on April 24. This year Carlos Salzedo directed the event, and some 60 harpists from many cities took part in the concluding concert, given before an audience of 3,000 in the Austin (Tex.) Municipal Auditorium. Mr. Salzedo and Horace Britt, 'cellist, were heard in several solo works and others presented included Joel Andrews appearing with the UT Chamber Orchestra under Mr. Salzedo's direction.

■ **Adelphi College,** Garden City, N. Y., is establishing an Opera Association to sponsor performances of the College's Opera Workshop, it is announced by Lawrence Rasmussen, chairman of the Music Department.

The **Music and Arts Institute of San Francisco's** annual summer session of eight weeks opened on June 27 and extends through Aug. 20. In addition to private lessons and classes for children and adults, a full schedule of college courses leading to the Bachelor of Music Degree is offered six mornings per week and a part-time program in the evenings for students employed during the day. A special feature of the summer session is the Opera Workshop under direction of Fedor Kabalin and Alma Michelini.

■ End of season events at the **Boston Conservatory** included a series of recitals, opera, dance, and drama workshops. The Voice of America asked for a taped coverage, and their men were "on location" for two days.

Nadya Kissaun, Fulbright scholar from Malta, gave the second of two artist's recitals, and George Goneconto, percussionist with the Boston Pops, featured several premieres in his Master's recital. At commencement, the Conservatory chorus joined the orchestra for a rendition of Lukas Foss' "The Prairie," and Prof. Howard Mumford Jones of Harvard delivered a provocative address on "The Music of the Future."

In June, the Conservatory presented its first Piano Teachers' Institute, with Arthur Loesser, Bernice Frost, Marvin Kahn, Wilfred Churchill, and Robert Dumm as principal speakers and performers. On the last evening, Nicholas Slonimsky joined the group for a symposium on teachers' problems.

■ Dr. Howard Hanson, director of the **Eastman School of Music,** addressed the **University of Michigan's** 37th annual Honors Convocation on May 13 in Hill Auditorium. His speech, titled "The Creative Arts in the Space Age," was delivered before UM graduates who achieved 3.5, or D plus, grade point averages or more in the last two semesters.

■ Alexander Alexay, New York accompanist and coach, has joined the faculty of the Adirondack Studio of Song for the 1960 summer season, it was announced by Donald W. Johnston, director of the Studio.

AWARDS

■ Carola Goya and Matteo are recipients of the 1960 Hurok Fellowship Award through the High School of Performing Arts, where for the first time in its history Ethnic Dance is being taught by them. On June 23 they gave their program, "A World of Dancing," at Kent University, Kent, Ohio. On June 29 they resumed their duties as heads of the Ethnic Department of the Jacob's Pillow University of the Dance at Lee, Mass., and at Beaupré Cultural Centre at Lenox, Mass. For the sixth consecutive summer they will perform at the Berkshire Dance Festival at Jacob's Pillow, appearing for seven performances beginning Aug. 9. An Aug. 21 Matteo will give a lecture-demonstration on Ethnic Dance — an International Language, at Jacob's Pillow.

■ Columbia University has awarded the Alice M. Ditson Prize to Richard Bales, conductor of the National Gallery Orchestra in Washington, D. C.

■ The twelfth annual Concert Award of JUGG, INC. was won by Bela Szilagi, 26-year-old pianist, it was announced by Miss Esmay Cox, president. Mr. Szilagi, a student at Juilliard School of Music, was the unanimous choice of the judges. He will be presented in a debut recital at Town Hall in the spring of 1961. JUGG, INC., an organization dedicated to the promotion of talented young musicians and singers, makes its awards solely on the basis of artistic performance at annual auditions. The judges for this year's award were: Charlotte Murray, Theresa Greene-Coleman, Lola Hayes, Nora Holt, Nathan Price and Gibner King.

■ Max Rudolf, music director of the Cincinnati Symphony Orchestra, received an honorary Doctor of Humane Letters degree at the **University of Cincinnati's** commencement ceremonies on June 3. He is the first Cincinnati Symphony conductor to receive an honorary degree from the University.

■ Howard Mitchell, Music Director of the National Symphony Orchestra, was awarded an honorary degree as Doctor of Humane Letters by **Georgetown University,** Washington, D.C., during its commencement exercises on June 6. He was to receive another honorary doctorate during Howard University's commencement on June 10, in Washington, D.C.

■ The Louis Sudler award for individual excellence in the art of oratorio singing was presented to Roger Wilhelm, a graduate student in the **Northwestern University** school of music, by the donor. Mr. Wilhelm, 23, of Buffalo, N. Y., has composed several works and has been arranger and student conductor for Northwestern choral groups. Judges for the contest were Thor Johnson, director of orchestral activities at Northwestern and noted conductor; Richard Enright, teaching associate in organ at Northwestern, organist and choirmaster at the First Presbyterian church, Evanston; and Lloyd Spear, former dean of the school of music and ne arts, Bethany college, Lindsborg, Kan.

(*Continued on page* 46)

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■ For the second consecutive year, the CBS Television Network series of "New York Philharmonic Young People's Concerts," with Leonard Bernstein conducting, has won the annual Sigma Alpha Iota Television Award "for the finest television contribution in the serious music field."

■ Wilfrid Pelletier was awarded an honorary Doctor of Humanities Degree from Hobart and William Smith Colleges on June 12. Mr. Pelletier was for many years conductor of the Metropolitan Opera, the Metropolitan Opera Auditions of the Air, and the New York Philharmonic Youth Concerts. He is now conductor of the Montreal and Quebec symphonies, and director of the national conservatories in these cities.

■ Winners of the 1959 contest of the Friends of Harvey Gaul, in Pittsburgh, Pa., which this year was for violin works, are as follows: first prize, $300, to Halsey Stevens for his Sonata No. 3 for Violin and Piano. Mr. Stevens is chairman of the Composition Department of the University of Southern California. First honorable mention went to William E. Bolcom, of Everett, Wash., now living in Paris, for his Sonatina for Violin and Piano (1958). For the first time there was a three-way tie for second honorable mention between the following: George F. McKay, of the University of Washington Music Department, for his Suite No. 2 for Violin and Piano; Lothar Klein, of Seattle, at present in West Germany, for his Variations and Epilogue for Violin Solo; and Paul Glass, of Princeton, N. J., for his Three Pieces for Violin and Piano.

■ The Opera Guild of Fort Worth, under the vigorous and enterprising leadership of Mrs. George W. Stevens, president, sponsored a contest for aspiring young singers from the Southwest. Fifteen entered the contest; and the winner was Margaret Philips, from Dallas, who received the award of $1000. Paul Velucci, from the voice department of Southern Methodist University, was chairman of a group of judges, which included Dr. McKinney, Dean of music at Southwestern Baptist Seminary; Desiré Ligeti, voice professor at North Texas State Women's College, Denton, Mavis Douglas, voice teacher, of Fort Worth; and Rudolf Kruger.

■ Among 54 fellowship awards to young Americans made this year by the John Hay Whitney Foundation are the following in music and dance: Robert J. Wilson, of Baltimore, toward a year of vocal training abroad; Ramiro Cortes, of Los Angeles, to spend a year of composition in New York; Joan Ann Miller, Brooklyn, N. Y., to complete the B.A. degree in dance at Juilliard School of Music; Alida Vazques, of New York, to spend a year in the study of dance therapy; Warren G. Wilson, Jamaica, N. Y., to devote a year of advanced study in vocal coaching and accompanying; and Hildred E. Roach, Charlotte, N. C., for study toward the M. M. degree at Yale University.

■ Ruth Anne Rich, 18-year-old pianist from Macon, Ga., is the 1960 winner of the National Federation of Music Clubs' Marie Morrisey Keith scholarship. Gene Wilson of Charleston, S. C., a singer, placed second and LeRoy Peterson, violinist, from Washington, D. C., won third place.

■ Sandra Lee Schults of Raleigh, N.C., is the winner of the Hinda Honigman Scholarship at Transylvania Music Camp in Brevard, offered by the National Federation of Music Clubs.

Leschetizky Association Members' Activities

Fifteen new members were announced. Membership in the L. A. is open to qualified musicians who have studied for a year or more with Theodor Leschetizky or one of his musical descendants. Further information on membership and a copy of the Leschetizky Association's *News Bulletin* may be had from the membership chairman, Ernesto Berumen, 150 Greenwood Terrace, Forest Hills, New York.

•

L. A. composers in the news recently included **Leonard Kastle,** pupil of **Paul Wittgenstein,** Kastle's opera "Deseret" (about the Mormons' trek to their promised land, now Utah) has been accepted by the Union of Soviet Composers who strongly recommend its production in the USSR; and by the National Broadcasting Company television network for produdction on Nov. 12 next, from 4 to 6 o'clock EST. . . . A Concert of Compositions by **Ethel Leginska** took place at the Wilshire Ebell Theatre, Los Angeles, May 12. The composer played the piano works and conducted ensemble and operatic works on the evenings's program.

•

Ernesto Berúmen, well known New York pianist and teacher presented two of his artist students in piano recitals in New York. Sarah Masterson played a program in the Nola Studios on May 29, and Dika Golovatchoff a recital in Judson Hall on June 18. Both were warmly received by enthusiastic audiences.

STUDIOS

■ Voice and piano students of Frances Perry-Cowen, of the Inlet Studio, were heard in the fourth Spring Musicale at Spring Lake Community House, Spring Lake, N. J., on June 18. Piano soloists included Ida Miller, Renae San Giacomo, Hente Lieng, Christine Croskey, Betsy Adams, also Cheryl Broadbelt, Diane Voorhees, Connie Green, Fred Maidment, Carol Hoolbrooke, Ann Otte, Heather Walker (the latter two in solos and a duet). In Part Two the various seasons were portrayed in a series of songs from "Twelve Songs of the Seasons" by Frances Perry-Cowen, sung by Joy Harding, Margaret Barth, Betsy Adams, Christine Croskey and an ensemble.

Others heard in vocal numbers were Margaret Bath, Barbara Kallini and Peggy Newberry, the latter concluding the program with "Un bel dl" from "Madama Butterfly" sung in costume.

■ The studios of Miriam Janowski (Head of the Vocal Branch in Chicago of The Israel Conservatoire and Academy of Music) was well represented when Suzan Baskin, soprano, was presented in a recital that attracted a capacity house in Curtis Hall, May 26. Her program included representative vocal literature of Scarlatti, Mozart (arias from "Don Giovanni" and "Marriage of Figaro"), Schubert, Mendelssohn, Thomas ("Connais-tu le pays?" from "Mignon"), and works by the Jewish composers Janowski, Edel, Engel, Lavry, and Kouguell.

Another prominent pupil from the Janowski studios is Marvin Prager (incidentally, a world champion ping-pong player) who will give a Fullerton Hall recital this season. He has made frequent appearances as soloist on concert programs sponsored by AMLI, and was guest soloist at the recent convention of Pioneer Women held in the Grand Ball Room of the Conrad Hilton Hotel.

■ In the recent Musical Arts contest in Chicago two students from the Robert Long Studio received first and second places. Elijah Bennett, baritone, was awarded $100 and Merrily Schuessler, soprano, was given $50. Miss Schuessler, who was a finalist in the regional Metropolitan Opera auditions and was awarded an appearance on WNBC-TV, also has been engaged for Melody Top summer theatre.

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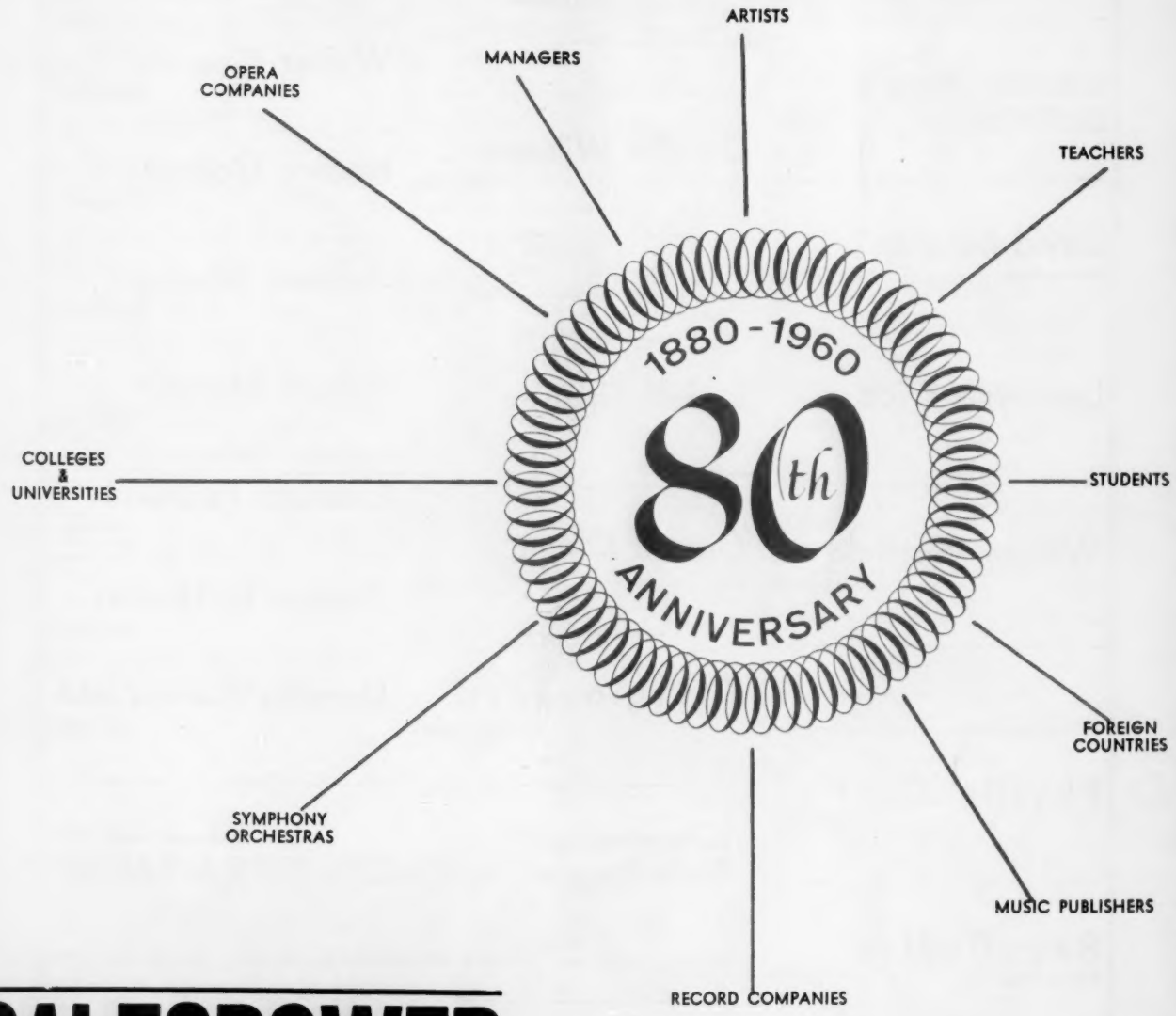

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